

DAYBREAKERS

by
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9th November 2006

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1 EXT. SKY - PREDAWN 1
A SINGLE VAMPIRE BAT swoops past a cloudless predawn sky.

2 INT. TEENAGE GIRL'S BEDROOM - DAWN 2
A heavy shutter blocks the morning light from entering the bedroom.
A young girl, LISA (8), sits at her dresser writing a letter, her face masked by long black hair. Lisa's clothes look out of place, too sophisticated for an 8 year old.
Photographs of family and friends overlap each other completely covering the dresser mirror.
Lisa finishes her letter...places it in an envelope, and sits it on her neatly made bed. The envelope reads: *Mom and Dad*.

3 INT. FRONT DOOR - CONTINUOUS 3
Lisa silently opens the front door, letting in a soft light to the almost pitch black room. She slowly steps outside.

4 EXT. LISA'S FRONT YARD - CONTINUOUS 4
Suburbia. Lisa's home. A traditional Victorian house; white picket fence, neatly mowed lawn and a flourishing garden. However, there are modifications; the few windows have protective, sun-blocking shutters; stairs lead to underground sidewalks.
Lisa sits cross-legged on the front lawn.
The morning sun rises behind the trees, inching its way towards Lisa.
BOOM - She bursts into flames. Piercing screams echo through the suburban street as Lisa's body burns in the morning sun. The flames pulsate like the rhythm of a heart beat.
A fire alarm is activated. Three heavy duty sprinkler heads come out of the grass around Lisa's burning body, the water spray perfectly synchronized.
The fire is out. The sprinklers retract. The alarm bells stop.
Title over red: DAYBREAKERS

5 EXT. TITLE SEQUENCE - DAY TO NIGHT 5

The streets are empty, like an eerie ghost town.

An underground walkway is littered with signage i.e. *DAYTIME WALKWAY - EASTERN SUBURBS NEXT LEFT.*

A STORE FRONT advertises - *"Sun-blocking shade sale!"*

A sign out the front of BERKELEY HIGH reads- *"School Zone between 2am - 3am"*.

All religious symbols have been removed from a BEAUTIFUL OLD CHURCH. The windows have been boarded up.

In a VENDING MACHINE a *"World Newspaper's"* headline reads - *"German Blood Substitute Tests Fail!"*

A GAS STATION offers ridiculously high fuel prices. A sign next to the pumps reads - *"Daytime Fill-up Available"*.

A NEWS STAND displays an assortment of magazines: - A Diet Magazine with the headline - *"Animal Blood - Not an Adequate Substitute"*.

END TITLE
SEQUENCE:

6 EXT. UPMARKET CITY STREET - NIGHT 6

TV COMMERCIAL: VAMPIRE CADILLAC ESCALADE

A SHINY NEW SILVER ESCALADE races along a dark road.

The traditional sleek design is fitted with vampire modifications. Pop-up sun protective shields and four cameras mounted on the roof for front, rear, left, and right views, equip the car for day-time driving.

POWERFUL MANLY NARRATOR (V.O.)
With 375 horsepower the Cadillac
Escalade is still the world's most
powerful full-size SUV...

7 INT. CADILLAC ESCALADE - CONTINUOUS 7

A HANDSOME VAMPIRE, well-dressed, sits at the wheel.

A warning light flashes on the dashboard of the vehicle -
'DAYLIGHT WARNING, DAYLIGHT WARNING...'

8 EXT. UPMARKET CITY STREET - CONTINUOUS 8

Four cameras mounted around the car become the eyes for the driver. The windows tint down to a matte black finish.

POWERFUL MANLY NARRATOR
...the enhanced ultraviolet diode
detection sensors and four camera
panoramic viewing system....

9 INT. CADILLAC ESCALADE - CONTINUOUS 9

The Handsome Vampire navigates the car through a monitoring system mounted on the dashboard.

10 EXT. UPMARKET CITY STREET - NIGHT TO DAY 10

The night rapidly wipes to day as the Escalade continues safely down the street.

POWERFUL MANLY NARRATOR
...means you'll never have to race
against the sun again.

11 GRAPHIC: CADILLAC ESCALADE LOGO. 11

12 EXT. WILSON AND SONS ELECTRONICS - NIGHT 12

Rain falls in front of the shop. This is a second rate electronics store in a run-down urban street, a stark contrast to the glossy commercial.

We travel to another TV displaying a news story:

13 EXT. FOREST FIRES - NIGHT 13

ON TV - Forest fires ravage bush lands as a JOURNALIST talks over the images.

JOURNALIST (V.O.)
 ...ten years after the 2009
 outbreak, vampiric wildlife
 wandering into sunlight has grown
 to become the number one cause of
 forest fires throughout the nation.
 The total wildlife feeding ban has
 not deterred...

We then travel to another TV displaying a political debate:

14

INT. DEBATE NEWSROOM - CONTINUOUS

14

A split screen image of two well-dressed politicians in a
 heated discussion plays out on a national news station.

SENATOR WES TURNER (60's), a distinguished African American
 gentleman debates with SENATOR ROGER WESTLAKE (50's).

A NEWS ANCHOR (45) mediates.

They are all vampires.

SENATOR WESTLAKE
 You cannot overturn a Supreme Court
 ruling. Humans were offered a
 chance to assimilate but refused.
 Therefore, they are enemies of the
 state and will be captured and
 farmed for blood supply.

SENATOR TURNER
 It's a disgrace that we have
 reduced human beings to mere
 vessels for blood supply. We
 should be focussing on finding a
 blood substitute...

SENATOR WESTLAKE
 (overpowering)
 ...we always come back to the
 elusive magic potion solution.
 Where is it? We need to be
 realistic. The continuation of
HUMAN blood farming is the only
 answer.

SENATOR TURNER
 And then what? Exterminating a
 species for our short term gain is
 ludicrous...

15 EXT. WILSON AND SONS ELECTRONICS - CONTINUOUS

15

We pull back from the TV to reveal a HOMELESS MAN (50) watching the debate from the sidewalk. He is a vampire. His features are more bat-like than other vampires we've encountered so far. His hands are mutated, like half formed wings; his nose is squashed, and ears point at the tips.

A sign hangs around his neck: '*STARVING, NEED BLOOD*'.

The Homeless Man sings with a crackly, drunken slur.

HOMELESS MAN
*Oh death, oh death how can it be,
That I must come and go with thee,
Oh death, oh death how can it be,
I'm unprepared for eternity.*

A MIDDLE AGED COUPLE, dressed in business attire, stroll past the seemingly harmless Homeless Man.

Then, suddenly, the Homeless Man lashes out at them with his mutated wing.

BIG JUMP!

The couple recoil narrowly avoiding his attack.

The Homeless Man shrieks. The sound is similar to that of a common bat, but the tone is lower and far more ferocious.

Suddenly a metal clamp snaps around the Homeless Man's neck. The clamp is attached to a large pole held firmly by a well groomed VAMPIRE POLICE OFFICER (30's). His PARTNER (30's) stands behind him, night stick at the ready.

The Middle Aged Couple retreat to the other end of the street. The Homeless Man raises his wing...ready to strike.

The Vampire Police Officer presses a switch at the end of the pole. An electric charge surges through the Homeless Man, making him drop to the ground.

A CADILLAC, with sun-blocking shades lowered for night driving, cruises past.

16 EXT. SUBWAY STATION PARKING LOT - CONTINUOUS

16

The rain stops. The Cadillac parks in one of the last remaining spots outside the busy train station.

ANGLE ON - THE DRIVER'S reflection in the side door mirror...just a suit with no head or hands.

ANGLE FROM - the vehicle's mirror over to EDWARD DALTON (35) sitting behind the wheel. Ed is also a vampire.

He rubs his tired yellow eyes and scratches his scruffy black hair. Ed's suit, although expensive, looks slept in.

Ed steps out of his car and glances across the street at a bus shelter.

Waiting at the shelter are TWENTY HIGH SCHOOL STUDENTS, all physically between the ages of six to nine. They goof around like all teenagers do...laughing, talking, and smoking.

The yellow bus arrives with the branding "*North Park High School*" written on its side.

17 INT. SUBWAY STATION PLATFORM - LATER

17

A dingy Subway Station.

FIFTY VAMPIRE BUSINESS MEN AND WOMEN wait patiently for their train to arrive. Ed stands among the masses.

The men and women occupy themselves with night to night things like reading the paper, talking on their cell phones and getting in a quick cup of blood before work.

A long line has formed at the platform's Starbucks. An assortment of coffees is available, all mixed with varying amounts of human blood.

A muted TV displays a news report. A VAMPIRE ANCHORWOMAN (30) speaks with confidence as a graphic to the side of her reads: *Blood Shortage Cripples Third World*.

A massive billboard almost covers the entire train station wall. The artwork is the classic '*I want you for the US Army*' poster, except Uncle Sam's face is that of a vampire. Underneath the image a slogan reads '*Capture, Make a Difference*'. A corporate logo sits at the bottom of the billboard: Bromley/Marks Pharmaceuticals.

The lights flicker as a train charges past. The brief moments of darkness are highlighted by the reflective glint of the vampire commuter's eyes.

We move away from the billboard and travel underneath the subway platform.

The strobing light of the passing train illuminates the tunnel, giving us glimpses of TWO DEFORMED VAMPIRES hanging upside down between the concrete pylons.

These are SUBSIDER'S (50's), foul looking blood deprived vampires with thin, bony, bat-like features. The glint in their eyes is similar to that of the commuters.

They are in the middle of a fight. The brawl is violent and fast, they claw and bite each other like rabid dogs.

The metallic grind of the stopping train echoes into...

18 EXT. BROMLEY/MARKS PHARMACEUTICALS - LATER 18

...the roar of bustling city traffic.

Beyond the vehicle headlights is the massive structure that is the Bromley/Marks Pharmaceuticals building. Ed walks towards the entrance.

19 INT. BROMLEY/MARKS SECURITY LOG-IN - CONTINUOUS 19

The small room is simple and clean. This is the check point between the building's entrance and the main security desk.

A square shaped plate slides out from a computer-driven wall unit as Ed approaches.

He bites down on the plate with his two vampiric teeth.

The device displays Ed's clearance details: *Bromley/Marks Pharmaceuticals Chief Hematologist -Edward Dalton-APPROVED-*

20 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 20

Ed enters the lobby. Behind an oval shaped security desk a backlit sign reads: *Bromley/Marks Pharmaceuticals Ltd. - World Leader in Blood Pharmacy.*

The security guard turns towards Ed.

SECURITY GUARD
Evening Doctor Dalton.

Ed nods, he seems anxious...nervous.

A wiry, clean shaven ARMY OFFICER (30's), leans against the back wall behind the security desk...he eyeballs Ed.

Ed turns left down the corridor out of view of the onlookers.

He waits for an elevator. BING...it arrives.

21 INT. BROMLEY/MARKS PHARMACEUTICALS CELLS - CONTINUOUS 21

The elevator opens to reveal TWO HUNDRED HUMANS hanging in a giant blood farm. Their drugged bodies hang like meat in a cold room. Steel collars are secured to their necks to facilitate regular blood extraction. They are alive, but only just.

The farm can house over ONE THOUSAND HUMANS, there are many empty slots.

Ed walks past the cells with his head facing the ground, he can't bring himself to look at the humans.

Ed enters the lab, the door closes swiftly behind him.

22 INT. ELECTRON MICROSCOPE - NIGHT 22

Pressed onto a glass plate are dozens of magnified blood cells.

23 INT. BROMLEY/MARKS HEMATOLOGY LAB - CONTINUOUS 23

Ed, now dressed in a white lab coat, lifts his head from the eye piece of his electron microscope.

The spacious lab is a hive of activity. VAMPIRE SCIENTISTS conduct their research using the latest technology developed for blood testing.

A YOUNG VAMPIRE IN A WHITE LAB COAT (25), approaches Ed and taps him on the shoulder...he has been summoned.

24 INT. BROMLEY'S OFFICE - LATER 24

The opulent, dimly lit office, overlooks a bustling city.

Ed sits at one of two chairs in front of a large oak table. He holds a wine glass full of blood.

CHARLES BROMLEY (65), a distinguished, well dressed, well groomed, CEO, stands with his back to Ed, staring out his window.

BROMLEY

Edward I understand your concerns.

(pause)

(MORE)

BROMLEY (cont'd)
Did I ever tell you about my
daughter Alison?

Ed shakes his head.

ED
No Mr. Bromley.

BROMLEY
In early 2008 I was diagnosed with
Sarcoma. The shock of finding out
I had cancer was one thing, but
having to tell my daughter...she
was devastated. I prayed for a
miracle but...was realistic. Then,
the world changed. My prayers were
answered when the plague hit.
Immortality gave me my cure.

Ed stares at the dark red liquid in his full wine glass. He
hasn't had a drop.

BROMLEY (CONT'D)
My daughter and I now had all the
time in the world. But she saw the
evolution as a disease, more
destructive than any cancer. She
refused to turn. I was a monster
to her. She ran, like so many did.
I haven't seen her for nearly ten
years, I can only assume the worst.

Bromley turns around and faces Ed.

BROMLEY (CONT'D)
We are blessed Edward, you have to
stare death in the face to truly
understand that.

ED
We're not ready Mr. Bromley. It's
too soon.

Bromley gestures towards Ed's full wine glass.

BROMLEY
I've noticed that you haven't been
drinking your daily blood rations.
You pity the humans don't you?

Ed avoids answering.

BROMLEY (CONT'D)
 These are desperate times. We must
 commence testing the blood
 substitute. It's the only way we
 can help the human race. I'm
 counting on you Edward.

Every part of Ed's demeanor says '*This is a terrible idea*'...
 however, he sits in silence.

CUT TO:

25 INT. BROMLEY/MARKS LOCKER ROOM - LATER

25

Ed, now in surgical scrubs, sits alone in the spotless locker
 room.

He stares blankly at the floor.

A hand reaches out, touching Ed on the shoulder. He turns in
shock.

CHRISTOPHER PARSONS (45), a lean, silver haired vampire
 surgeon stands behind Ed.

CHRISTOPHER
 You ok pal?

Ed replies with false sincerity.

ED
 Yeah.

Christopher senses Ed's uneasiness.

ED (CONT'D)
 Do you ever think the world would
 be better off if we weren't around?

CHRISTOPHER
 I know it would be better off if my
 ex-wife wasn't around.

Christopher grins, Ed doesn't laugh.

CHRISTOPHER (CONT'D)
 (sincerely)
 Ed, I don't want anymore humans to
 die either, that's why we have to
 do this.

Ed, nods '*you're right*'.

CHRISTOPHER

Come on.

36

Ed stands.

36

We are in the middle of an operation.

Ed heads up the team along with Christopher.

TWO NURSES assist the doctors in the procedure. They're all dressed in grey operating garments...no need for masks.

The room is equipped with the latest medical technologies, designed for the vampire race.

An eclectic group of vampires stands on an observation deck, twelve feet above the operating floor.

The group includes GENERAL WILLIAMS (50's), a tall, leathery soldier, NICHOLAS WALKER (60's) the company's financial advisor, ADMINISTRATORS (40's), COMMISSIONERS (50's-60's), SCIENTISTS (30's-50's), and of course, Charles Bromley.

A VAMPIRE SUBJECT lays comfortably on an operating table. His dog tags, haircut, and formal responses to questions reveal his military background.

ED

How do you feel?

VAMPIRE SUBJECT

No change, sir.

Ed injects the remaining serum into his patient's arm. The Vampire Subject flinches slightly but remains calm.

ED

Now private you may sense a slight rise in temperature as the Polyheme enters your body, that's expected.

VAMPIRE SUBJECT

Yes, sir.

Christopher observes the Vampire Subject's body temperature on a monitor, it elevates from sixty to sixty two.

Ed appears mildly concerned as he glances up at the prying eyes of the Administrators above him.

The Vampire Subject's temperature suddenly rises another four degrees.

CHRISTOPHER
Six degree increase.

Ed remains calm as he comforts the patient.

ED
Slightly more accelerated than
anticipated, but ok.

Bromley claws at the balcony railing as he leans over for a better view.

Christopher glances back over at the monitor and notices another two degree increase. He turns to Ed, they both stare at each other unsure of the stability of their experiment.

The Vampire Subject's body temperature levels out.

CHRISTOPHER
Sixty eight degrees and holding...

The Administrators collectively lean over the balcony for a closer look.

Nurse #2 leans over the Vampire Subject, lightly dabbing his forehead with a damp cloth.

ED
How do you feel son?

VAMPIRE SUBJECT
I feel fine si...

Suddenly the Vampire Subject coughs up white bile all over Nurse #2.

She screams in shock.

His body breaks out into smouldering boils, expanding like a balloon.

Ed holds the Vampire Subject down as he flails around in agony. The Nurses attempt to hold his spasming feet down on the table. Ed turns to Christopher for assistance.

ED
Chris, we need 50ccs of Epimone.

Christopher races over to a steel tray, he grabs a syringe and a vial. Shaking, he begins to fill the syringe with a light yellow liquid.

The Vampire Subject's body returns to normal, all the boils disappear. He turns and glances over at Ed, calmly.

VAMPIRE SUBJECT

Owe!

The Vampire Subject's body expands rapidly.

BOOM...A HUGE EXPLOSION. He bursts into a thousand pieces.
BLOOD SPLATTERS all over Ed's face.

Bones shoot like arrows...shattering the tiles as they penetrate the wall.

The room is a blood soaked mess.

26

INT. BROMLEY/MARKS CONFERENCE ROOM - LATER

26

A haze of cigar smoke drifts through the room.

Charles Bromley, General Williams, and Nicholas Walker sit, cluttered at one end of a long oval shaped conference desk, while Ed and Christopher sit at the other. The two have showered and redressed. Ed looks rundown...broken.

WALKER

All material presented in this
meeting is classified.
Commissioner.

The COMMISSIONER OF THE FDA (60), stands up behind Bromley and clicks a button on his remote control.

The lights dim.

A black and white image of a PRISON INMATE VAMPIRE (50), weathered but healthy, projects onto the back wall. His melancholy, blood shot eyes stare blankly ahead. Text beneath the image reads "0 WEEKS OF BLOOD DEPRIVATION - INMATE 4075B".

COMMISSIONER

Death-Row Inmate 4075B was selected
for an eight week study on the
effects of blood deprivation.

ED

What?

Ed is disgusted by the inhumanity of the study.

The Commissioner flicks through four images over two week intervals. By the final image: "8 WEEKS OF BLOOD DEPRIVATION - INMATE 4075B", the once healthy vampire is gone. To Ed's horror what remains is a skeletal bat-like creature shaking (this renders the image slightly out of focus).

COMMISSIONER (CONT'D)

A complete lack of human blood over this period of time resulted in a massive deterioration of the frontal lobe. Mental functions such as logic, emotion, most parts of speech all terminated much faster than you and your team had originally speculated Doctor Dalton.

Ed and Christopher are shocked by the figure.

COMMISSIONER (CONT'D)

Our latest statistics show that only five percent of the human population remain. *'This'* is starting to become a real problem.

General Williams disagrees with the Commissioner.

GENERAL WILLIAMS

Five percent! The FDA can't be certain of that. We continue to find human camps all over the world.

ED

We're talking about the extinction of the human race.

COMMISSIONER

We're talking about only having enough blood to sustain our population for another six months.

General Williams is in complete denial.

GENERAL WILLIAMS

Six months...nonsense!

WALKER

If a blood substitute is not found immediately, this...

Walker points to the projected image of the blood deprived inmate.

WALKER (CONT'D)
...is going to happen to all of us.

Ed, disgusted, doesn't respond.

Bromley turns his attention to Ed.

BROMLEY
Edward?

Ed snaps out of it.

ED
I just don't know if it's possible.

27 EXT. OPEN ROAD - LATER 27

Ed's Cadillac is pelted by an *intense storm* as it guns along the road. The bare landscape is illuminated by the distant city lights.

28 INT. DALTON'S CADILLAC - CONTINUOUS 28

Ed smokes as he blares Verdi's "*The Force of Destiny Overture*" on his stereo.

He scratches the side of his exhausted head, lightly touching his right ear...*something's wrong*.

Ed flips down the car's sun shade visor revealing a small LCD monitor.

A tiny lipstick camera captures his image. Ed's stares at his ear in the monitor, it's more bat-like than human.

HOLY SHIT! The blinding glare of approaching headlights quickly snaps Ed's focus back towards the road.

29 EXT. OPEN ROAD - CONTINUOUS 29

Hooking the car right, Ed's Cadillac narrowly misses an OLD SEDAN. Brake pads squeal as both cars skid. Ed stops inches from a wooden fence, the Sedan is not so lucky, wrapping itself around an evergreen.

Shocked, Ed quickly climbs out of his undamaged vehicle and races over to the wrecked Sedan.

Shaken, AUDREY BENNETT (28), climbs out of the Sedan's driver side.

Even with the rain drenching her long brown hair, she still looks beautiful. Ed is quick to notice her weary green eyes...

ED

Humans!

Audrey grasps a crossbow, training it towards Ed.

AUDREY

Get back!

COLIN (38), an overweight grease monkey, JOY (35), a petite Asian lady, and DIRK (38), a serious computer geek, climb out of the wreck...they too are human.

A gash above Dirk's left eye bleeds profusely. Audrey and Colin race over to help him.

ED

You okay?

Ed moves towards the humans.

AUDREY

Stay back, don't come any closer!

Ed halts as sirens echo in the distance.

DIRK

Oh shit, they're coming!

The human group quickly search for a place to hide. Open fields surround them, there's no cover.

Ed wants to help, he's desperate to do something...then, without hesitation he offers a suggestion.

ED

Quick, hide in my car.

Surprised, Audrey turns towards him.

AUDREY

What?

The sirens are getting louder.

ED

Hurry!

With no other options, Audrey reluctantly takes Ed up on his offer.

The group scramble into Ed's car. They lower the sun protective shields, blocking any view of the vehicle's interior.

Red and blue lights flash as TWO POLICE CARS approach.

30 INT. DALTON'S CADILLAC - CONTINUOUS 30

The human group sit in total silence. Terror plastered across each of their faces.

Audrey notices Ed's lab coat laying on top of the center console, his ID badge clearly visible: *Ed Dalton - Hematologist, Bromley/Marks Pharmaceuticals. D.O.B. 02/10/74.*

31 EXT. OPEN ROAD - CONTINUOUS 31

Ed composes himself as the police vehicles pull up beside him.

The officer lowers his window.

POLICE OFFICER
Are you okay sir?

ED
Yes.

The officer's attention is drawn towards Ed's car. He turns on the police car's side spotlight.

32 INT. DALTON'S CADILLAC - CONTINUOUS 32

The LCD monitors in the Cadillac's dashboard gives the humans a clear view of what's going on outside.

The police spotlight flares the side camera as it scans past.

The group brace themselves, preparing for the worst.

Audrey reaches for the ignition key. It's not there.

AUDREY
(softly)
Shit.

33 EXT. OPEN ROAD - CONTINUOUS

33

The officer notices the Bromley/Marks corporate branding on Ed's number plate. He switches off his spotlight.

POLICE OFFICER
Did you see where they went?

ED
That way.

Ed points to a dirt track behind him.

The officer raises his window. Ed steps back as the vehicles race off towards the dirt track.

Cautiously the humans climb out of Ed's car.

Audrey watches the tail lights of the police vehicles disappear around a corner.

She turns towards Ed.

AUDREY
Thank you.

Ed nods as he slowly approaches her.

DIRK (O.S.)
Lets go Audrey.

The group have already started to make their way across a neighboring field.

ED
You okay?

AUDREY
Yeah.

COLIN (O.S.)
Audrey!

AUDREY
See you 'round.

ED
Somehow I doubt that.

Audrey turns and hurries towards her friends.

Ed watches her leave.

AUDREY (O.S.)

Hey Ed?

Audrey spins back towards Ed.

AUDREY (CONT'D)

Happy birthday.

Confused, Ed wonders...*how did she know that?*

She smiles briefly before disappearing into the darkness.

34 EXT. BROMLEY/MARKS ESTATE - LATER

34

The rain has stopped.

Ed's Cadillac cruises down the wet suburban street passing by a sign that reads "*Bromley/Marks Estate*". The neighborhood echoes an upper class suburb...the double story houses, the paved driveways, the neatly mowed lawns, the flourishing gardens...the idyllic American lifestyle.

However, the houses look more like prison complexes than family homes. The houses are grey prefab concrete. The few windows have foreboding sun-protective shutters. Backyards are fully enclosed and sidewalks are located underground.

Montage of suburban life:

THE COMMUNITY continues with their night to night lives in a state of melancholy.

A MALE VAMPIRE (45) walks his VAMPIRE DOG along the street.

FOUR VAMPIRE KIDS (10) play baseball in the frontyard.

TWO VAMPIRE GARBAGE MEN (30) pick up trash.

35 INT. DALTON'S CADILLAC - CONTINUOUS

35

Ed is noticeably shaken from his eventful night. He puffs his cigarette but it does little to calm his nerves.

36 EXT. DALTON HOUSE - CONTINUOUS

36

Automatic garage doors open as Ed's car quietly pulls into his paved driveway.

His house is the same as the rest of the neighborhood...no uniquely distinctive features, stylish but cold.

37 INT. DALTON LAUNDRY - CONTINUOUS 37
Ed walks swiftly through the laundry.

38 INT. DALTON KITCHEN - CONTINUOUS 38
It's pitch black.
Ed flicks on the light to reveal a modern, immaculate, sterile kitchen.
He tosses his keys on the counter. He's all alone.

39 INT. DALTON DINING ROOM - LATER 39
Ed sits at his large dining room table eating an unimpressive meal.

40 INT. DALTON'S FULLY ENCLOSED GARDEN - LATER 40
Ed, stares at the fluorescent light illuminating his modest enclosed garden; a small fig tree is the room's center piece, colorful flowers and bushes line the walls adjoining the kitchen and dining room.
Ed takes a puff of his cigarette...he lives a lonely life.
Ed turns around towards the livingroom...
HOLY HELL! A figure stands in the archway...
ED
Frankie?
Ed recognizes the familiar face, it's his brother FRANKIE (25). He is a vampire. Frankie's shaved head, faded T-shirt and Army issue back pack look unfamiliar to Ed.
ED (CONT'D)
Frankie!!!
FRANKIE
Hey Ed.
There's tension, Frankie can't tell whether Ed wants to punch him or hug him.
Ed gives Frankie a big brotherly hug.

ED
I hardly recognized you.

Frankie rubs his shaved head.

FRANKIE
It's been seven months.

ED
What are you doing back in town?

FRANKIE
I couldn't miss my bro's birthday.

ED
You should have called.

FRANKIE
Thought you might tell me not to come.

ED
You're always welcome here.

Frankie smiles subtly.

FRANKIE
You look like shit Ed.

ED
Bad day.

Frankie tries to lighten the mood.

FRANKIE
Man, you gotta quit that job before it kills ya.

Ed chuckles.

ED
Look who's talking.

49 There is a sense of uneasiness between the two.

49

Frankie pulls out a wrapped wine bottle shaped gift and hands it to his brother.

ED
What's this?

FRANKIE
What the fuck do you think it is?

Ed accepts the gift.

Frankie looks around at the empty room.

FRANKIE
Raging birthday party bro.

ED
This is the tenth time I've turned
thirty five. Birthdays are
pointless?

FRANKIE
Bullshit! You got any booze?

41 INT. DALTON KITCHEN - CONTINUOUS

41

Frankie opens the freezer and grabs a bottle of vodka.

Ed unwraps the gift to reveal a clear wine bottle filled with
blood. Ed opens the lid.

Frankie grabs two glasses.

ED
Smells human?

FRANKIE
100% pure. One of the perks of
serving your country.

Frankie holds up the vodka and the glasses.

FRANKIE (CONT'D)
Thought we might add a little
punch.

Ed feels uncomfortable around the blood.

Frankie places the vodka and glasses on the kitchen table. He
pours.

FRANKIE (CONT'D)
I hear even that pig shit you drink
is getting hard to find.

ED
I can't.

Ed attempts to hand the blood back to Frankie, he refuses to
take it.

FRANKIE

Come on, it's your birthday, live a little.

ED

No.

FRANKIE

You look bad Ed, you need it.

ED

No I don't. You know how I feel about this.

FRANKIE

Come on, accept who you are!

ED

I don't touch human blood.

FRANKIE

You don't touch human blood, you work for a company that uses humans like fuckin' cattle.

ED

I have nothing to do with that.

FRANKIE

Sure you do.

ED

No I don't!

FRANKIE

Look Ed, your company working on some type of fake blood is one thing, but we all know their money comes from farming humans.

ED

Are we going to start right where we left off Frankie? I don't hunt humans, that's your job.

FRANKIE

I find em'. You farm em'.

Frankie still won't take the blood off Ed.

ED

Fine I'll get rid of it then.

Ed starts to walk towards the sink. Frankie grabs Ed's shoulder.

FRANKIE
Nothing fuckin' changes does it,
you never understood why I joined
the army?

ED
What happens when that last drop
runs out? What happens when there
isn't a single human, a single
animal, a single anything left?

FRANKIE
We'll always find more.

ED
You won't. By bleeding the living
world dry you destroy everything we
once were. The army are animals.

FRANKIE
We're all animals, we feed off
blood. Most of us have learned to
accept it.

ED
A blood substitute means the end of
human hunting.

FRANKIE
Fake blood! I like fake tits but
sometimes I gotta have the real
thing. It doesn't mean the end of
shit!

Ed starts to pour the blood out into the sink.

Enraged, Frankie grabs hold of the bottle, violently knocking
Ed to the ground.

Frankie looks at the now half empty bottle.

With blistering rage, Frankie hurls it against the laundry
entrance wall. The bottle shatters, blood sprays everywhere.

Terrified, Ed watches on in disbelief.

Frankie wants to say something, he can't find any words, the
best thing he can do is leave. Frankie heads for the laundry
door.

Suddenly, out of the darkness of the laundry, a SUBSIDER tears into the room.

SHIT!!! It scares the hell out of them.

Frankie stumbles backwards. Ed jumps to his feet.

The thin, pale, bat-like creature licks the blood soaked wall like a thirsty wolf.

Frankie is quick to react, grabbing a mop from next to the fridge and swinging it at the creature...WHACK!!!!

Splinters fly as the mop breaks over the Subsider's head.

The Subsider roars in pain. The creature shatters a cabinet as it expands its large, deformed wings.

The beast swoops at Frankie, throwing him over the kitchen table...these creatures are strong.

Ed grabs a chair blocking the Subsider's advances.

Ed continues to push the creature away with his chair. The Subsider leaps...spinning upside down and sinking his clawed feet firmly into the ceiling.

Frankie staggers back to his feet, he reaches for the knife rack drawing a large butcher's blade...now he has the correct weapon.

Frankie slices into the Subsider's stomach...his wing...his chest...Frankie's blows are fast and accurate.

The creature falls from the ceiling...dropping to its knees defeated.

Frankie raises the knife above his brow and with one final swift motion slices the Subsider's head clean off.

Dark red blood gushes over the kitchen floor.

It's over.

Frankie sits on the couch...a MEDIC examines him. Frankie is still furious with Ed.

Ed, traumatized, listens to the statement being given by a POLICE OFFICER.

POLICE OFFICER
 Your place is the third home
 invasion in this area in the last
 month. These things are out in the
 'burbs now so it's important you
 update your security.

Ed nods.

43

INT. DALTON KITCHEN - LATER

43

The thick, dark red blood covers the floor.

A neatly dressed FEMALE CORONER (40's), along with DETECTIVE JIMMY WONG (40's), an overweight Chinese vampire with greasy hair and long fingernails, examine the decapitated creature on the floor.

Ed walks in from the back of the kitchen...they all notice him enter.

DETECTIVE WONG
 Subsiders...strong bastards.

The coroner notices a wedding band on the creature's deformed third finger.

CORONER
 Extremely low levels of
 serotonin...

The coroner begins to work the ring free.

CORONER (CONT'D)
 ...makes them particularly
 aggressive and violent.

A CRIME SCENE PHOTOGRAPHER snaps away in the background. He focuses on the stomach wound.

DETECTIVE WONG
 Need more patrols ashing these
 filthy rats.
 (to Ed)
 Your brother's a strong son of a
 bitch Doc. It takes a lot to bring
 one of these down.

Wong turns the Subsider's head around, it faces Ed.

DETECTIVE WONG (CONT'D)
 Ugly bastard.

The coroner frees the wedding ring from the creature's long, deformed finger. He looks at the engraving inside the band.

CORONER

Forever together, Lillian and Carl
04-29-76.

ED

Carl.

DETECTIVE WONG

You knew him?

ED

He mowed my lawn. Haven't seen him
in a couple of weeks.

Wong stares at the pool of blood on the floor, the dizzying scent hits him. His sense of duty overpowers his thirst and he quickly snaps out of it.

DETECTIVE WONG

If he's been feeding off other
vamps, it only takes a couple of
weeks to get this messed up.

Ed notices the bite marks on the creatures arms.

ED

Some of his wounds look self
inflicted.

CORONER

Yes.

ED

If he's been feeding off his own
blood then it's possible he got
this way in only a couple of days.

DETECTIVE WONG

Feeding on yourself...fuckin'
animals.

Wong places the severed head into a plastic bag.

44 INT. DALTON BEDROOM - AFTERNOON

44

60 Ed lays in bed, he can't sleep. Window shades block the
afternoon sun from trickling into the spotless bedroom.

60

The dead silence is broken by a noise coming from downstairs.

Ed quickly sits up.

45 INT. DALTON LIVINGROOM - CONTINUOUS 45

With trepidation, Ed tip-toes down the stairs. He clutches firmly on a golf club.

A noise...it's coming from the laundry.

Ed, anxious, raises the club above his head as he sneaks into the kitchen.

46 INT. DALTON KITCHEN - CONTINUOUS 46

Creeping, Ed discreetly peeks at the blackened laundry entrance.

Slowly...step by step...Ed makes his way across the kitchen floor. He flicks the laundry light on.

AHHHHH... ED JUMPS ABOUT TWENTY FEET. There's someone standing right in front of him. *IT'S AUDREY.*

ED

You.

Audrey steps into the kitchen, watching Ed closely. She's in the home of a vampire, a very dangerous place for a human...she has a stake by her side.

ED (CONT'D)

What are you doing here?

AUDREY

Looking for you.

ED

Looking for me?

Ed is quick to notice the stake.

AUDREY

We need your help.

ED

What?

AUDREY

Your world's falling apart.

ED
You shouldn't be here.

AUDREY
We've been searching for vampires
we can trust.

ED
I'm sorry, I don't know who you
think I am.

AUDREY
You're a blood doctor, you can help
us.

ED
Help you with what?

Audrey avoids answering that question.

AUDREY
You read the papers?

ED
Not lately.

AUDREY
A young vampire girl committed
suicide on her front lawn
yesterday.

ED
So, it happens everyday.

AUDREY
The note she left read - *It's never
going to change. I'll never get to
grow up, never start a family,
never fall in love...it's all a
waste of time.* These kids, their
minds grow older but they can't. A
blood substitute is a solution but
not a cure...There is another way.

Audrey hands Ed a piece of paper.

AUDREY (CONT'D)
Take it.

Ed reads the note it says "*Gordon Creek, Midday, Tomorrow -
ALONE*".

CREAK...a noise, it's coming from upstairs. Ed spins to look...nothing.

ED

I'm sorry I can't help you...

He turns to face Audrey, she's gone. Ed glances around the room...there's no trace of her. The only sign that she was ever there is the note that Ed holds in his hand.

47 INT. DALTON LIVING ROOM - CONTINUOUS

47

Ed walks past the living room and spots Frankie sitting on the stairs.

FRANKIE

Who was that?

Ed's reluctant to tell him anything.

ED

No one.

Ed shuffles past his brother. Frankie stops him.

ED (CONT'D)

No one Frankie.

Ed pushes on...continuing upstairs.

48 INT. BROMLEY'S OFFICE - NIGHT

48

Bromley leans back in his leather chair. Ed sits on the other side of Bromley's large desk.

BROMLEY

How are you feeling Edward? The attack this morning must have been very traumatic.

ED

I'm fine.

BROMLEY

I understand your brother was quite effective in deterring the intruder. Perhaps I can pull some strings...have him assigned to our Special Operations Unit here.

ED

You don't need to do that sir.

Ed's response is abrupt.

BROMLEY

These attacks on everyday citizens are a cause for great concern. All the more reason for us to find a substitute as soon as possible, wouldn't you say?

ED

Finding a substitute sir...this will mean freedom for all humans around the world, correct?

BROMLEY

It's important that we allow the human race time to repopulate.

ED

With all due respect, that's not what I asked.

Bromley deceptively smiles.

BROMLEY

The majority of the population will be content with a blood substitute, yes...but there will always be those who are willing to pay top dollar for the *'real thing'*.

Ed can't believe it, *'How could he not have seen this coming'*.

BROMLEY (CONT'D)

Come on Edward, we have to be realistic. If we don't cater to all markets someone else will. You understand, don't you?

Ed's speechless.

Ed sits by his microscope. The room is alive with scientists at work, however, Ed remains distracted by a piece of paper in his hand - *"Gordon Creek, Midday, Tomorrow - ALONE"*.

50 INT. DALTON'S CADILLAC - DAY 50

The sun protective shields have been lowered for day driving. Ed navigates via the monitor displays on the dashboard.

51 EXT. BERKELEY CITY STREETS - CONTINUOUS 51

The streets are deserted, not a soul around...just another day. Ed's vehicle cruises through the ghost town.

52 EXT. GORDON CREEK - CONTINUOUS 52

Next to a bushy creek bank, under the shade of a giant fig tree sits a '67 Mustang. The tree's massive trunk and wide branches shade a thirty foot square area of an otherwise open and un-shaded field.

Ed's vehicle approaches slowly.

Audrey waits next to a tree line two hundred feet from the fig tree. She grips a crossbow.

With his sun shields masking the midday rays, Ed's vehicle nears Audrey.

53 INT. DALTON'S CADILLAC - CONTINUOUS 53

The right side LCD monitor displays Audrey approaching the car. She talks directly into the camera lens.

AUDREY
(on monitor)
He's waiting for you.

54 EXT. GORDON CREEK - CONTINUOUS 54

Ed slows to a stop under the shadiest part of the tree. He parks directly opposite the '67 Mustang - *Where is the driver?*

Ed cautiously climbs out of the Cadillac. He squints, the sunlight blinds him.

Ed lights a cigarette.

From behind the tree trunk, a STRANGER'S VOICE casually speaks.

STRANGER (O.S.)

Trees are the oldest living things on earth, did you know that? Yeah, I read that somewhere. They say some of em' are over four thousand years old...

The Stranger (55), emerges from behind the trunk. He looks up at the enormous branches.

The glare of the burning hot sun makes it difficult for Ed to get a look at his face, however he does notice the rifle draped over the man's shoulder.

STRANGER (CONT'D)

Someday though, she'll die...and so will you. Maybe you wont die of old age like her. But the thing you're still holding on to, that last breath of humanity, it'll vanish as soon as the blood does.

ED

Who are you?

STRANGER

You're running out of time Dalton.

Ed continues to smoke.

ED

I don't know what you're talking about. What do you want?

STRANGER

The same thing you do, a future.

The Stranger moves towards Ed.

STRANGER (CONT'D)

I was like you, once.

The Stranger folds down the collar of his jacket revealing two bite marks on his neck.

STRANGER (CONT'D)

But not no more.

The Stranger steps into a small pocket of light that penetrates the tree's dense branches. For the first time we can clearly see his scarred face. Second and third degree burns cover most of his exposed body.

He takes a deep breath, embracing the sunlight.

CUT TO:

Audrey checks the tree line, all clear...she checks behind her, towards Ed, everything looks fine...she spins back to the tree line - *from out of nowhere a MAN IN A SUN PROTECTIVE SUIT stands in front of her.*

BIG JUMP.

The suit masks the man's face.

He quickly smashes his hand against her mouth, muffling her screams.

CUT TO:

Ed takes another drag of his cigarette.

ED
Who are you?

ELVIS
Lionel Cormac, but my friends call
me Elvis.

ELVIS offers his hand for Ed to shake.

ELVIS (CONT'D)
I won't bite.

Ed shakes. Elvis doesn't move out of his pocket of sunlight.

ED
Elvis?

Elvis begins clicking his fingers.

ELVIS
(singing)
*Lord almighty,
I feel my temperature rising,
Higher higher,
It's burning through to my soul.*

Ed stares at Elvis as he sings - *who the hell is this guy?*

ELVIS (CONT'D)
Girl, girl, girl,
You gonna set me on fire,
My brain is flaming,
I don't know which way to go...
 (stops singing)

Elvis shifts out of the sunlight, grabs hold of Ed's hand, and places it on his heart.

Ed's stunned.

ELVIS
 You feel that. Hadn't been beating
 for over nine years. Seems
 impossible, don't it?

ED
 It is impossible!

ELVIS
 So is walkin' around without a
 pulse but here you are.

ED
 How did you do it?

Quietly, Audrey steps out from behind the tree. Something's wrong.

ELVIS
 Audrey?

With a gun pointed at Audrey, the Man in the Sun Protective Suit steps into Elvis and Ed's view. His helmet is off - it's Frankie.

Elvis draws his rifle.

FRANKIE
 Put the gun down.

Frankie targets his weapon at Audrey's head.

ED
 Frankie, NO!

FRANKIE
 Get away from the humans Ed.

ED
 What the hell are you doing?

FRANKIE

Don't make things worse. It's not too late to walk away from this.

ED

Stop pointing that gun at her Frankie.

FRANKIE

Damn it Ed. This is serious shit, they can put you away for a long time.

Elvis peers towards the distance, he notices a MILITARY HUMMER heading towards them at breakneck speed. Ed turns to look.

ED

What did you do Frankie?

FRANKIE

Lets go Ed.

ED

No!

Audrey sees an opportunity...with all her strength, she shoves Frankie towards a patch of sunlight.

He writhes in agony as trickles of light singe his face.

Frankie spins back around only to receive a fist to the face from Elvis.

Frankie topples to the ground dropping his weapon.

Audrey swiftly kicks Frankie's gun and sun protective helmet into the sunlight.

Elvis then steps in front of Ed, aiming his weapon at the Hummer.

FRANKIE

(bleeding)

You can't trust humans.

BOOM...Elvis fires. The blast just misses the vehicle.

A hatch in the windshield of the Hummer opens. A high powered automatic weapon slides out and takes aim.

The Military return fire.

The group quickly take cover as a barrage of gun fire narrowly misses them.

Elvis' car is not so lucky, the stray bullets turn his Mustang into swiss cheese.

Elvis takes a saddened look at his beloved car...it's a lost cause.

AUDREY

Come on.

Elvis turns to Ed and Audrey...time to leave.

FRANKIE

Don't do it Ed, you're throwing your life away!

AUDREY

(to Ed)

We have to go.

Ed takes one last look at his brother.

ED

I need to do this.

55 INT. ED'S CAR - DAY

55

Audrey jumps into the backseat, Ed gets behind the wheel, Elvis beside him.

Ed starts the engine, four LCD displays turn on.

Ed slams into drive...the chase is on.

56 EXT. COUNTRY ROAD / GORDON CREEK - CONTINUOUS

56

Ed careens out of a grassy paddock, onto a dirt road.

The Hummer is in close pursuit.

57 INT. DALTON'S CADILLAC - CONTINUOUS

57

The group brace themselves as the car slides around a narrow bend.

From his rear-view monitor, Ed sees the Hummer's gun take aim.

ED
Oh shit!

58 EXT. DIRT ROAD - CONTINUOUS 58

BANG...the Hummer fires, aiming at the four cameras mounted on the roof of the Cadillac. The bullet just misses, ricocheting off the car's metal frame.

CRUNCH...the Hummer encounters rough terrain as it fires.

The bullet misses the cameras, smashing through the back windshield and out the front.

59 INT. DALTON'S CADILLAC - CONTINUOUS 59

A beam of light bursts through the bullet hole, just missing Ed as he turns the car.

ED
SHIT.

Audrey tries to cover the bullet hole with her hand.

60 EXT. FIELD - CONTINUOUS 60

The Hummer fires again missing the cameras and hitting the windshield.

61 INT. DALTON'S CADILLAC - CONTINUOUS 61

Another beam of sunlight shoots through.

Audrey *SHRIEKS* as she ducks.

62 EXT. FIELD - CONTINUOUS 62

Another shot.

BANG...the cameras on top of the Cadillac's roof explode.

63 INT. DALTON'S CADILLAC - CONTINUOUS 63

The display on all four monitors fuzzes out.

ED
Shit.

Elvis grabs Ed.

ELVIS
MOVE!!!

64 EXT. FIELD / FARM HOUSE - CONTINUOUS 64

The Cadillac drives out of the field and through a fence.

The Hummer is still in hot pursuit.

65 INT. DALTON'S CADILLAC - CONTINUOUS 65

Elvis takes the driver's seat, Ed is now the copilot.

Elvis looks through one of the bullet holes, he swerves just missing...

66 EXT. FARM HOUSE - CONTINUOUS 66

...a PARKED TRACTOR.

67 INT. DALTON'S CADILLAC - CONTINUOUS 67

Elvis hooks the car right, fishtailing it out of the farm yard and back onto the dirt road.

The beams of light rotate towards Ed as the car corners.

ED
Shit, TURNTURNTURN!

Elvis notices the beam heading towards Ed. He swings the car hard left.

68 EXT. DIRT ROAD - CONTINUOUS 68

The Cadillac smashes through a wooden fence, into a backyard.

69 INT. DALTON'S CADILLAC - CONTINUOUS 69

Ed screams at Elvis.

ED
Go straight, GO STRAIGHT.

70 EXT. FARM HOUSE / BACKYARD - CONTINUOUS 70

Elvis fishtails left, smashing through a barn. Tin and wood shatter as the Cadillac destroys the shed on its path back to the dirt road. TWO VAMPIRE COWS, housed in the barn, burst into flames as they are exposed to the sunlight.

The Hummer ploughs through the cows' smouldering remains.

71 INT. DALTON'S CADILLAC - CONTINUOUS 71

Elvis regains control of the car as the passengers jostle around in their seats to avoid the light.

ED
Stay straight. Straight...Straight!

Ed eyes the sun-beam as it narrowly misses his shoulder.

72 EXT. DIRT ROAD - CONTINUOUS 72

The Cadillac roars down the dirt road, the Hummer still in close pursuit.

They reach a cross road.

Elvis chooses not to turn, driving full-speed ahead through an old, rotting fence.

TWO ADDITIONAL MILITARY HUMMERS join the pursuit.

73 INT. DALTON'S CADILLAC - CONTINUOUS 73

A dead end. A 30 foot wide storm water drain is in their way. A large metal pipe runs across the drain.

ELVIS
Everybody hold on.

74 EXT. DIRT ROAD BY DRAIN - CONTINUOUS 74

The Cadillac reaches the point of no return as it charges towards the drain.

The Hummer screeches to a halt.

The Cadillac continues to pick up speed as it heads towards the drain, and onto the metal pipe. The vehicle slides wildly along the pipe, engine grinding on the metal.

BANG...the car crunches its way over to the other side of the drain, the two front tires exploding as they reach land.

75 INT. DALTON'S CADILLAC - CONTINUOUS 75

The group slam around like rag dolls, the car steadies.

Warning bells sound and an alert appears on the dashboard display - *WARNING DAYTIME EMERGENCY TIRE INFLATE ACTIVATED.*

76 EXT. DIRT ROAD BY DRAIN - CONTINUOUS 76

The two damaged tires automatically re-inflate.

77 INT. DALTON'S CADILLAC - CONTINUOUS 77

The warning bells stop...a new dash display reads - *LEFT FRONT, RIGHT FRONT TIRES REQUIRE REPLACEMENT.*

Audrey lays down on the backseat as one of the light beams shines above her.

ED
(to Audrey)
You okay?

Audrey nods yes.

Audrey pulls a handkerchief out of her pants pocket and plugs one of the holes.

ED
(to himself)
Damn it Frankie!

Shaken, they continue to drive.

78 EXT. MAIN ROAD NEAR OPEN FIELD - CONTINUOUS 78

Grass shreds and a hubcap rolls as the Cadillac skids out of the field onto the main road. There's no traffic, not a single car.

79 EXT. SMALL DIRT ROAD - CONTINUOUS 79

Elvis hooks the car left onto a small dirt road. The car slides wildly around the corner.

80 EXT. OPEN FIELD - DUSK 80

The Cadillac races across an ash covered field. The surrounding trees have all been destroyed by a massive bush fire. There's no shade for miles.

81 INT. DALTON'S CADILLAC - NIGHT 81

Elvis focuses on the road ahead. The sun shields have been raised.

Ed stares blankly at the trees as they rapidly pass by. His mind is elsewhere.

ED
I can't ever go back.

From the backseat Audrey leans closer to Ed. She places her hand gently on his shoulder.

AUDREY
You did the right thing.

Ed clearly has doubts.

The car stops. Elvis climbs out.

AUDREY
(to Ed)
Come on.

82 EXT. BERKELEY OUTSKIRTS - CONTINUOUS 82

Elvis has parked near the edge of a storm water drain. He leans against the hood of the Cadillac as Ed and Audrey join him.

ED
What are we doing?

ELVIS
Never been good at science Doc.
Cars were always my thing.
(MORE)

ELVIS (cont'd)
Day time mods is my speciality, or
used to be...

Elvis points to the cameras mounted on the roof of Ed's car.

ELVIS (CONT'D)
Custom cameras, sun shields, that
kind of stuff. My garage was one
of the first in town to start doin'
'em. Had a shop not far from your
place.

Elvis walks over to a scratched metal pole near the edge of
the drain pipe.

ELVIS (CONT'D)
Day time drivin' man, no cars, no
cops, nothin' beats it. Trouble
is, if you're not careful you can
get one hell of a sunburn.

Ed approaches Elvis.

ELVIS (CONT'D)
It's amazing how quickly your whole
world can change isn't it Doc.

83 EXT. BERKELEY OUTSKIRTS - DAY 83

FLASHBACK.

Elvis' 57 Chevrolet Belair blisters round the open road.

The windows are completely blacked out, four LCD monitors
mounted in the dashboard act as the driver's eyes.

84 INT. 57 CHEVROLET BELAIR - CONTINUOUS 84

A scarless vampire Elvis shifts gears.

85 EXT. BERKELEY OUTSKIRTS - CONTINUOUS 85

The Belair speeds along the open road.

Elvis hooks the car left onto a gravel road.

86 INT. 57 CHEVROLET BELAIR - CONTINUOUS 86

The tires lose traction, Elvis panics.

87 EXT. BERKELEY OUTSKIRTS - CONTINUOUS 87

Now out of control, the vehicle skids off the road.

CRUNCH... headlights explode and metal is warped as the car collides with a guard rail.

88 INT. 57 CHEVROLET BELAIR - CONTINUOUS 88

The impact launches Elvis through the windshield.

89 EXT. BERKELEY OUTSKIRTS - CONTINUOUS 89

The reinforced sunshield breaks off its supports, glass and metal fly through the air with Elvis's body as he is catapulted through the morning sky.

Elvis's body ignites in pulsating flames as he hurtles towards a storm water drain.

SPLASH... he hits the water hard, landing in the shaded safety of a drain pipe.

The fire is extinguished.

90 INT. DRAIN PIPE - DAY 90

A charred Elvis climbs out of the water. He shivers uncontrollably.

Elvis steps out of the drain into the sunlight. A warmth rushes through his body.

END OF FLASHBACK.

91 EXT. BERKELEY OUTSKIRTS - NIGHT 91

Ed can't believe it, *is this possible?*

ED
The sun, you're human because of
the sun.

Elvis nods.

ELVIS
Hurt like hell.

AUDREY

We have to find a way to recreate
this safely Ed. That's why we need
you.

92 EXT. STONE'S POINT WINERY - LATER

92

A deserted, overgrown winery sits amidst an endless stretch of rich soil, green fields and grape vines. The winery is classically beautiful, the large stone brick work complimenting the thick wood pillars of the building's exterior.

The Cadillac enters slowly along a pebbled driveway. It parks next to a CONVOY OF FOUR VEHICLES, ranging from CARAVANS, to TRUCKS, to RVs.

93 INT. DALTON'S CADILLAC - CONTINUOUS

93

Ed catches a glimpse of his new home.

AUDREY

Every couple of weeks some of us
head out to search for others.
It's getting harder and harder to
find anybody. When you drove us
off the road I only managed to pick
up three.

Although Audrey is being slightly playful, Ed still feels guilty.

ED

Sorry about that.

94 EXT. STONE'S POINT WINERY ENTRANCE - CONTINUOUS

94

Audrey, Elvis, and Ed, step out of the car.

There is a gentle breeze.

Audrey leads the way over to JARVIS BAYOM (40's), a scruffy, but handsome African-American human.

Jarvis, along with TEN OTHER HUMANS, load up the vehicles with crossbows and supplies.

Audrey and Jarvis hug like old friends.

JARVIS
You come to see us off.

AUDREY
You know it.

Jarvis turns to Ed.

JARVIS
This is him?

AUDREY
It sure is. Jarvis this is Ed.

Jarvis and Ed shake hands.

JARVIS
Ed...you better be worth the risk
man.

Ed looks uncertain.

ANGLE ON:

Elvis hugs several of the humans heading out on the convoy
while also pointing out Ed.

ANGLE ON:

AUDREY
Jar's made contact with the largest
human group we've found in a long
time. They're now going to pick
them up and bring them back.

JARVIS
Should be back in two days.

ED
Good luck.

JARVIS
You too.

95 INT. STONE'S POINT RECEPTION - CONTINUOUS

95

Elvis swings open the large wooden doors. Together with
Audrey and Ed, they enter the lobby.

Jarvis' convoy of vehicles cruises away in the background.

ELVIS
The Stone's Point Winery,
restaurant and visitor centre.

Ed takes in the cozy wood finished reception and tasting area.

SEVEN HUMANS go about their business, they pause, all eyes are on Ed.

Three humans cautiously approach the vampire.

AUDREY
Ed, this is Dirk, Colin and Joy.

Ed shakes all of their hands.

AUDREY (CONT'D)
They might not be here if it wasn't for you.

ED
Hi.

CUT TO:

Through a glass balcony Ed, Elvis and Audrey view the cellar floor. TWO HUMANS pack crates while ANOTHER FOUR carry baskets filled with vegetables.

ELVIS
Being a human walkin' 'round in a town of vampires is about as safe as nailing a fifty cent whore. I needed somewhere to hide, that's when I stumbled onto this place...

96 INT. STONE'S POINT CELLAR - CONTINUOUS

96

Elvis, Ed and Audrey tour the cellar.

The large space contains storage tanks, a fermentation tank and dozens of wooden oak barrels.

111 To the far side of the room, somewhat out of place, Ed notices over twenty bunks and a large hydroponic vegetable garden. 111

ELVIS
...It was completely deserted. I'd never experienced quiet like that ever before.

ED
Must have been frightening.

Elvis taps an oak barrel.

ELVIS
Most of these oaks are full. I was
ok.

Audrey smiles.

ELVIS (CONT'D)
I started lookin' for other humans
as soon as I could. Couldn't find
many, then I met this little
angel...

Audrey smiles as Elvis winks at her.

ELVIS (CONT'D)
...she's managed to smuggled more
than twenty humans out of the city
and bring 'em here. She also
liberated a bunch of medical
supplies for us.

The group approach a man in an expensive, spotless suit. His
back is to them as Audrey taps him on the shoulder - it's
Senator Wes Turner (from the news debate). He's a vampire.

AUDREY
Ed, this is Senator Wes Turner.

SENATOR TURNER
Glad to see you made it.

Ed knows who the Senator is.

ED
Nice to meet you Senator.

AUDREY
Wes...very bravely...pays us a
visit whenever he can. He's always
been our biggest supporter.

SENATOR TURNER
We've got to do what we can, before
it's too late...right Mr. Dalton.

ED
Right.

AUDREY

See Ed, Wes knows enough vampires in office that want this cure, and, more importantly, will use it for the right reasons. We want to rebuild the human race, but a way back can be a dangerous thing if it falls into the wrong hands.

ELVIS

Now all we need is for you to figure out how it all works.

Ed feels overwhelmed.

ED

Ok.

ELVIS

Humans are an endangered species
Doc, it's time to change all that.

97 INT. BROMLEY/MARKS PHARMACEUTICALS HALLWAY NEAR CELLS - NIGHT ~~97~~

Bromley marches down a thin, clinical hallway, towards the blood farm's lower level entrance.

The entrance doors slide open. TWO LAB TECHNICIANS (30-35), wheel a gurney out of the blood farm and past Bromley. Laying on the surgical bed is an EMACIATED MALE HUMAN (45).

His lifeless body completely drained of blood. Tubes connect to his arms and feet. His eyes open, locked in place.

The gurney rattles down the hallway as Bromley approaches the entrance door to the blood farm.

He stares through the door's large window. The bleak by-product of Bromley's empire is an awesome site, however he seems unimpressed. The human numbers in the farm have started to dwindle (only *ONE HUNDRED* left); many of the blood extraction slots are empty.

98 INT. BROMLEY/MARKS HOLDING AREA - NIGHT

98

A GROUP OF TWENTY HUMANS, MEN, WOMEN and CHILDREN from all walks of life stand chained together in a row. They are surrounded by a SQUAD OF HEAVILY ARMED MILITARY VAMPIRES.

'BROMLEY/MARKS' logos are prominent. This is a holding garage where humans are dropped off and tagged by 'blood type'.

The humans tremble as Frankie approaches. Reaching the first in line, a WEATHERED, GREY HAired MAN (65), Frankie presses a small cylindrical tube against the man's neck. He checks the display on the device.

FRANKIE
O positive.

Standing to the side of the humans, A YOUNG VAMPIRE CADET (17), notes the blood type as Frankie moves down the line.

FRANKIE (CONT'D)
A positive.

Next.

FRANKIE (CONT'D)
O negative.

General Williams, approaches Frankie, he notices the limited number of humans being 'typed'.

GENERAL WILLIAMS
Less and less every time.

Frankie immediately stops what he's doing and turns to Williams.

GENERAL WILLIAMS (CONT'D)
Dalton!

99 INT. BROMLEY'S OFFICE - LATER

99

Bromley sits at his desk examining a series of surveillance photos taken of a group of humans camping out in the desert. One photo is of particular interest to Bromley. That of a YOUNG BLONDE HAired WOMAN (25) talking on a CB radio.

Frankie is led by General Williams into Bromley's office.

Frankie stands at attention in front of Bromley's desk, wondering why he's been singled out.

Bromley puts down the photographs and addresses Frankie.

BROMLEY
Are you happy with your transfer son?

FRANKIE
I have you to thank for that sir?

BROMLEY
Please have a seat.

Frankie's sits on one of the two chairs.

BROMLEY
Do you know who I am?

FRANKIE
My brother's mentioned you before
sir.

BROMLEY
You did the right thing reporting
his actions Mr. Dalton. You want
to continue to do the right thing,
don't you son?

FRANKIE
I will do whatever is asked of me
sir.

Bromley smiles.

BROMLEY
Edward was a valuable member of our
team, and an essential part of all
of our futures. All we wish, is
for him to continue with his work.
If he returns immediately, no
formal charges will be laid.

FRANKIE
I don't know what you think I can
do sir.

GENERAL WILLIAMS
Private has he contacted you?

Frankie turns to face Williams.

FRANKIE
No sir.

GENERAL WILLIAMS
Do you know where he might have
gone?

FRANKIE
No sir.

BROMLEY
Do you like being a vampire, son?

Frankie turns back to face Bromley.

FRANKIE
Yes sir.

BROMLEY
Why?

Frankie's clearly nervous. He thinks again for a second.

BROMLEY (CONT'D)
I mean your brother clearly
disapproves. I wonder if it's a
common trait in your family.

Frankie jumps in.

FRANKIE
(sincerely)
I'm not my brother. I'm good at
this. I was never very good at
being human, sir.

Bromley grins slightly.

BROMLEY
I think he's ready for an
assignment General, wouldn't you
say?

General Williams nods 'yes'.

100 INT. STONE'S POINT WINE-MAKER'S LAB - NIGHT 100

The wine-maker's lab has been converted into a makeshift infirmary. It's primitive at best.

Blood flows into a syringe. Ed takes a sample from Elvis' arm as he sits in a chair.

ED
We've tested burning extracted
blood under UV light. It always
remained infected. How could yours
be human?

ELVIS
Hey, you tell me Doc.

Ed removes the needle.

ED

What did it feel like when the sun
light hit you?

Ed hands Elvis a cotton bud for the bleeding. Elvis presses
it against the pin hole of blood on his arm.

ELVIS

What do you mean what did it feel
like? I felt like a god damn roast
dinner.

ED

Do you remember anything else?
Think about it.

Ed places a sample of the blood onto a glass plate. He then
rests a coverslip over the sample.

ELVIS

I remember the second the sun hit
me, it was like a bolt of
lightening to my heart. I could
feel it starting to beat again.

ED

I've never heard of a depolarized
heart responding to defibrillation.

Ed slides the sample under a low powered microscope and
focuses.

ELVIS

A defibrillator, those electric
shock things, that's what it felt
like. You know, I once had my
heart started over in Tijuana after
an all night Tequila bender in 78.
It kinda' felt like that.

Ed pauses, lifting his eye from the microscope.

ED

The return of a heart beat,
circulation, the immune
system...just amazing.

101 INT. STONE'S POINT CELLAR - LATER

101

Audrey, Colin, Dirk, Joy and SIX OTHER HUMANS work in the
vegetable garden.

Ed walks up to a large thirty foot high stainless steel wine tank. He taps on the wall, a hollow empty sound reverberates back...curious!

Ed glances over at Audrey, only for a second, but it's clear he's infatuated.

SENATOR TURNER (O.S.)
Pretty young lady Miss Bennett.

Ed spots Senator Turner standing behind him. Caught out...he feels a little embarrassed.

Turner sips a glass of white wine.

SENATOR TURNER (CONT'D)
She worked on my 2008 campaign...
she was just a kid then, but sharp.
It strange being around all these
humans, isn't it? Would you care
for a drink?

ED
No thanks.

Ed's attention is drawn to an air pressure gauge mounted on the tank's frame.

ED (CONT'D)
You know much about these tanks?

SENATOR TURNER
Not really.

Audrey walks in and joins the conversation.

AUDREY
It's the fermentation tank for that
2007 Sauvignon Blanc.

Audrey points to Turner's wine.

SENATOR TURNER
Not a bad drop.

ED
Fermentation, that means it has to
be air tight, right?

AUDREY
That's right.

Ed notices a rectangular box mounted on the roof of the vat.

He points directly at it.

ED
And what's that?

AUDREY
An extraction fan. It sucks out
the air to stop the wine from
oxidizing.

Ed taps on the vat again.

102 INT. STONE'S POINT TANK - CONTINUOUS 102

Ed, Audrey, Elvis and Senator Turner enter the tank through a side door. The illumination from the outside room floods in through the doorway.

The large cylindrical tube is devoid of any detail except for the motionless extraction fan on the ceiling.

ED
(to Elvis)
You said the second you were struck
by sunlight you could feel your
heart beat again. A heart beat
means the return of
circulation...your immune system
kicked back in. That must be
essential to reversing this
disease. Perhaps the only way to
purify infected blood is inside the
body.

Ed might be onto something.

ED (CONT'D)
Lets run a test.

103 INT. STONE'S POINT WINE LAB - CONTINUOUS 103

Ed and Audrey raid the wine lab, grabbing a portable ECG monitor and video camera.

104 INT. STONE'S POINT TANK - CONTINUOUS 104

Dirk enhances the tank's vacuum system.

Ed and Colin bolt the video camera to the inside of the tank wall, aiming it at the center of the enclosed space.

Elvis welds a huge hole in the side of the vat. The large piece of steel crashes to the ground with a thunderous BOOM...

105 EXT. OPEN DESERT PLAIN - NIGHT 105

The Stone's Point four vehicle convoy travels along an open desert plain.

The blackness of night is broken by the limited illumination of the vehicles headlights...this is no mans land.

106 INT. LEADING CARAVAN - CONTINUOUS 106

ALISON (the Petite young woman in the photograph Bromley was studying), sits next to Jarvis in the front of the cabin.

Jarvis clutches tightly onto the steering wheel as he drives over the uneven landscape.

Alison wolfs down a roll of bread...she clearly hasn't eaten in a while.

ALISON

Most of us have been on the run together for years. I've never seen it this bad.

JARVIS

So why'd you come out here?

ALISON

Vamps don't like the desert, not much shade during the day.

Alison munches away spilling crumbs all over her jacket and shirt.

JARVIS

Not much food out here either, ha.

ALISON

Yeah, thanks. So where is this place?

JARVIS

We still got a ways to go yet.

ALISON

So how many others are...

107 EXT. OPEN DESERT PLAIN - CONTINUOUS

107

...BANG...the leading truck's front tire blows, the vehicle swerves to a quick stop. The convoy halts.

Alison and Jarvis jump out of the truck's cabin and walk around to the deflated tire. They carry crossbows and flashlights.

ANGLE ON:

SEVERAL HUMANS watch from inside their vehicles.

ANGLE ON:

From a distance, Jarvis sees the flat tire.

JARVIS

Damn it!

TWENTY HUMANS ALL RANGING IN AGE AND RACE, climb out of their vehicles and walk toward the flat, they too are holding crossbows and flashlights.

Alison approaches Jarvis as he examines the tire more closely. There's something peculiar. He removes a metal arrow from the tire's tread.

JARVIS

GET BACK INSIDE!

PANIC.

POW...POW...POW, from every direction the humans are bombarded with tranquilizer darts. **SHOCK!**

Ten people are hit in either the head, chest, or leg...they drop instantly.

The humans scan their flashlights around the vast desert plain, their reach is too limited to spot any movement.

An additional TEN HUMANS, armed with crossbows, storm out of their vehicles and race over to assist the others.

JARVIS

Fire, fire, fire!

The humans fire blindly into the pitch-black horizon.

BOOM - Flashes of fire light up the desert seventy yards from the humans.

TWENTY VAMPIRE ARMY OFFICERS ignite as the stakes strike their hearts. UNHARMED VAMPIRE ARMY OFFICERS scatter like cockroaches from their burning comrades. They disappear into the darkness.

The humans are under attack.

Jarvis, Alison and the rest of the humans take cover in between the vehicles...all terrified.

108 INT. RV - CONTINUOUS 108

TWO TEN YEAR OLD KIDS hide inside one of the RVs.

109 EXT. OPEN DESERT PLAIN - CONTINUOUS 109

Tranquilizer darts shoot in from all angles, they take out another ten humans.

Jarvis, Alison and the rest of the group step out from behind the vehicles and return fire...shooting blindly in all directions.

Once more the horizon lights up with the burning of FIFTEEN VAMPIRE ARMY OFFICERS. The UNHARMED VISIBLE OFFICERS scurry out of the light. The officers have gained ground...they're only thirty yards away.

The fires fizzle out...silence.

The humans scan their flashlights around...nothing.

110 INT. RV - CONTINUOUS 110

Alison hurries into the RV to aid two panicked children.

111 EXT. OPEN DESERT PLAIN - CONTINUOUS 111

Jarvis spins around, *to his horror* spots the COMMANDING OFFICER leading a charge of THIRTY VAMPIRE SOLDIERS.

OH SHIT! They are only several feet away.

Jarvis quickly fires...VOOOOOM - his arrow spears the Commanding Officer in the eye.

The Commanding Officer drops to the ground screaming.

Jarvis fires another arrow towards the Officer.

BOOM - direct hit, straight in the heart. The Commanding Officer explodes in a brilliant flash of flames and guts.

Out of the darkness storms Frankie. He rushes past the Commanding Officer's burning corpse. Frankie quickly fires a tranq dart directly into Jarvis' chest...dropping him to the ground.

The humans don't stand a chance, the Vampire Troops unload their darts into the remaining group.

112 INT. RV - CONTINUOUS 112

Alison grabs hold of the two terrified children, she squats on the floor with them.

Troops pound on the side of the vehicle. Glasses and plates shatter on the linoleum as the RV rocks.

Alison frantically searches for a weapon.

A cabinet next to her swings open. The mirror on the inside of the door reflects the cabinet's contents, Alison spots a SATELLITE PHONE.

MATCH CUT TO:

113 INT. STONE'S POINT CELLAR - NIGHT 113

Ed and Audrey line up several full length, free standing mirrors. This allows sunlight to bounce from a window over to the tank.

From behind the monitoring table, the entire group admire the modified tank.

Ed glances down at the monitor screen. An image of the inside of the tank is displayed. Everything's working.

ALISON (V.O.)
(whispering on phone)
Can anyone hear me?

Elvis reaches for the SATELLITE PHONE on the table.

ELVIS
We hear you, who's this?

All eyes are on Elvis.

ALISON (V.O.)
 (whispering on phone)
 Help us, please help us.

114 INT. RV - NIGHT

114

Terrified, Alison clutches the phone close to her mouth. She holds onto the frightened kids with her free hand.

ELVIS (V.O.)
 (on phone)
 Stay calm darlin' and tell us
 what's going on.

ALISON
 (whispering)
 They found us, I don't know what to
 do....

The window on the RV's side door shatters. ***BIG JUMP!***

Alison and the two kids all scream in unison. She drops the phone.

ELVIS (V.O.)
 (on phone)
 Where are you...Are you still
 there? Hello...

Alison races to the back of the RV grabbing a small chair. She wastes no time smashing out a side window.

ALISON
 Come on.

The kids dash towards her. Alison carefully guides them out the window.

115 INT. OPEN DESERT PLAIN - CONTINUOUS

115

Alison drops out of the RV's side window, the two ten year olds by her side.

Frankie walks around the side of the vehicle and spots the group...he takes aim.

WHACK...without warning Jarvis shoots Frankie in the shoulder. He drops his tranq gun as he roars in pain.

Dizzy, Jarvis pulls out the dart and takes aim at Frankie.

BANG, BANG, BANG, BANG, BANG.

Frankie fires his 9mm pistol...every bullet striking Jarvis.

Jarvis hits the ground coughing up blood.

Frankie turns to Alison and the escaping children, he fires his tranq gun.

Alison is hit...she drops. The kids look on in horror. She musters up one last word.

ALISON

Go!

She passes out.

One of the children is instantly shot by Frankie's tranq dart...the child falls to the ground, out cold. The other, crying hysterically, turns and runs.

WHACK...Frankie fires again, the child collapses onto the dry earth.

The rest of the troops check the surrounding vehicles...they have them all.

116 INT. RV - CONTINUOUS

116

Soldiers burst through the flimsy door. They scan their weapons around the room spotting the phone.

ELVIS (V.O.)

(on phone)

Is anyone there?

One of the soldiers picks up the phone, he slots it into a *computer docking port*. The L.E.D. light on the side of the dock glows from red to green.

117 INT. STONE'S POINT CELLAR - NIGHT

117

Elvis waits for an answer. Nothing.

118 EXT. OPEN FIELD - NIGHT

118

Frankie approaches a dying Jarvis.

He stares into Jarvis' eyes as the man convulses on the ground.

Frankie wipes a streak of blood from the human's face.
Jarvis takes his last breath. Frankie tastes the blood of his
kill...it excites him.

CUT TO:

119 INT. STONE'S POINT CELLAR - NIGHT 119

Ed, horrified, listens to the faint erratic crackle of the
phone. No one's answering.

A panic hits the group.

CUT TO:

120 EXT. STONE'S POINT - PREDAWN 120

The Stone's Point community quickly pack whatever they can in
to the back of Five Sedans and a Station Wagon. Clothes,
food, tools, everything is shoved in.

Audrey holds a hand drawn map. Turner gives her directions.

SENATOR TURNER
Stay off the main highway and
follow the trails along the
Marshall River, you should reach my
cabin in about five hours.

AUDREY
Ok.

They hug.

SENATOR TURNER
Be careful.

AUDREY
You too.

Four of the cars are off and racing before the occupants can
put on their seat belts.

121 INT. STONE'S POINT CELLAR - CONTINUOUS 121

Ed stands in front of the converted stainless steel tank, the
chance to be human staring right at him.

Elvis approaches carrying a box of supplies.

ELVIS
Come on Ed, we have to go.

Audrey races in carrying an overflowing backpack.

ED
I can't.

AUDREY
They're going to find us.

Elvis waves everyone towards the door.

Ed looks towards the side window.

ED
The sun will be up in ten minutes,
we have to run a test.

AUDREY
Now's not the time.

Ed turns to Audrey.

ED
There many not be another time, I
have to do this.

AUDREY (CONT'D)
OH NO! You don't know what that
thing'll do.

ED
(to Audrey)
It's like you said, a substitute's
a solution, not a cure. Here's a
chance to change things, really
change things. I have to try.

It's impossible for Audrey to disagree. Elvis also knows
Ed's right.

ELVIS
Fuck!

Dropping his backpack.

ELVIS (CONT'D)
Alright, we'll do this together.

122 EXT. STONE'S POINT WINERY - DAY 122

The sun is rising over the overgrown vineyard.

123 INT. STONE'S POINT CELLAR - CONTINUOUS 123

Ed sits at the monitoring table as Audrey tapes the heart monitor pads to his chest. Audrey's clearly nervous.

AUDREY

Are you sure you're ready to do this?

ED

Hey, what could go wrong?

Ed touches her hand as she tapes the final pad, she feels so warm.

Audrey moves in towards Ed, gently touching his cold pale face.

ED

We'd better hurry. You're making me hungry.

Audrey smiles.

CUT TO:

124 EXT. OPEN ROAD - DAWN 124

A COMPANY OF TEN MILITARY VEHICLES shred the dirt road as they tear past.

CUT TO:

125 INT. STONE'S POINT TANK - DAWN 125

Ed lays down on the metal gurney as Audrey covers his body with a fire blanket. His hair is coated with burn aid gel.

Ed smiles...he's surprisingly calm. Audrey, on the other hand, appears shaken and tense, nervously returning the smile.

Elvis stands at the back of the room next to several blankets, oxygen masks and a fire extinguisher at the ready.

ELVIS

A walk in the park Doc, I got it covered.

Ed nods.

CUT TO:

126 EXT. OPEN ROAD - DAY 126

The ten military vehicles continue to pick up speed.

CUT TO:

127 INT. STONE'S POINT CELLAR - DAY 127

Audrey quickly sits down at the desk as she looks at Ed on the monitor display. He still appears calm and focused.

Audrey notices the sun slowly creep in through the window.

128 INT. STONE'S POINT TANK - CONTINUOUS 128

Ed watches the light stream in safely past his gurney and over to Elvis.

Elvis prepares the mirror and puts on his oxygen mask.

Ed calmly closes his eyes.

129 INT. STONE'S POINT CELLAR - CONTINUOUS 129

Audrey holds her hand on the oxygen purge valve.

AUDREY

Ok, on my count.

Audrey nervously counts down.

AUDREY (CONT'D)

3-2-1-NOW!

130 INT. STONE'S POINT TANK - CONTINUOUS 130

Elvis swipes the mirror through the daylight bouncing it briefly over Ed's body.

Ed *JOLTS UPWARDS* as if hit by lightning. He *IGNITES INTO FLAMES*.

131 INT. STONE'S POINT CELLAR - CONTINUOUS 131
Audrey watches the monitor in horror.
Audrey anxiously slams the air purge valve.

132 INT. STONE'S POINT TANK - CONTINUOUS 132
The fire rushes away from Ed's body. The flames twist towards the ceiling's air ducts like a mini tornado.
An uneasy calm fills the room as Ed opens his yellow vampire eyes...NOTHING HAS CHANGED.

CUT TO:

133 EXT. OPEN ROAD - DAY 133
Ten military vehicles race toward their target, sitting just on the horizon is Stone's Point Vineyard.

CUT TO:

134 INT. STONE'S POINT CELLAR - DAY 134
Audrey turns the valve in the opposite direction, allowing the air to circulate again.
She then examines the heart monitor...*flatline*. Audrey yells out.

AUDREY

ED!

135 INT. STONE'S POINT TANK - CONTINUOUS 135
Ed quietly responds.

ED

I'm ok.

Elvis replies in a louder tone.

ELVIS

ED'S OK AUD.

ED
(Quietly)
Again, do it again.

Ed musters up his strength.

ED (CONT'D)
(louder)
DO IT AGAIN!

136 INT. STONE'S POINT CELLAR - CONTINUOUS 136
Audrey stands up...distraught.

CUT TO:

137 EXT. STONE'S POINT DRIVEWAY - DAY 137
The ten military vehicles hit the winery's driveway at
breakneck speed.

CUT TO:

138 INT. STONE'S POINT CELLAR - DAY 138
Audrey paces around...centers herself...then chooses to
continue.

AUDREY
On my count.

139 INT. STONE'S POINT TANK - CONTINUOUS 139
Elvis and Ed are ready.

ELVIS
Ok!

140 INT. STONE'S POINT CELLAR - CONTINUOUS 140
Audrey holds onto the valve once again.

AUDREY
3-2-1-NOW!

141 INT. STONE'S POINT TANK - CONTINUOUS 141

Again, Elvis swipes the mirror through the light...Ed *JOLTS UPWARDS* and *IGNITES INTO FLAMES*...Audrey purges the air then pumps it back in.

142 INT. STONE'S POINT CELLAR - CONTINUOUS 142

BEEP...The ECG peaks then flatlines.

Audrey leaps backwards in shock.

AUDREY

Ed?

143 INT. STONE'S POINT TANK - CONTINUOUS 143

Ed exhales, he felt something...a heart beat...he smiles.

ELVIS

He's fine.

ED

AGAIN!!!

144 INT. STONE'S POINT CELLAR - CONTINUOUS 144

Audrey readies herself for one more attempt.

CUT TO:

145 EXT. STONE'S POINT - DAY 145

The military vehicles screech to a stop outside the front steps of the winery.

CUT TO:

146 INT. STONE'S POINT TANK - DAY 146

One more time, Elvis swipes the mirror through the light...Ed *JOLTS UPWARDS* and *IGNITES INTO FLAMES*...Audrey purges the air then pumps it back in.

Ed's body breaks out into smouldering boils, expanding like a balloon.

147 INT. STONE'S POINT CELLAR - CONTINUOUS 147

Audrey panics, this looks bad.

148 INT. STONE'S POINT TANK - CONTINUOUS 148

Ed's body returns to normal, all the boils disappear.

149 INT. STONE'S POINT CELLAR - CONTINUOUS 149

BEEP-BEEP-BEEP

Audrey looks down at the ECG monitor...a regular heart beat.

Audrey leaps from her chair, she grabs the mirror next to the tank. She tilts it upwards...reflecting the sunlight away.

CUT TO:

150 INT. STONE'S POINT RECEPTION - DAY 150

In full sun protective suits, 30 ARMY OFFICERS break down the front doors. They storm through the reception area, the red glow of their laser sights swipe across the room.

CUT TO:

151 INT. STONE'S POINT TANK - DAY 151

Audrey and Elvis run over to Ed. None of the burns have scarred his body.

AUDREY

Ed.

He slowly opens his eyes.

AUDREY

Come on Ed, that's it.

Ed's pupils color transition from yellow to green as he takes in a large breath of air. He coughs and shakes repeatedly as Audrey places the spare oxygen mask over his mouth.

Audrey and Elvis smile...success.

CUT TO:

The troops kick down another door and rush into the cellar. They survey the room.

The vat's monitoring table has been tipped over. The equipment is everywhere. The mirrors smashed. The gurney lays in the garden.

Two soldiers approach the vat, they look inside...it's empty.

The room's clear. The soldiers head up the stairs, towards the reception area.

The last soldier stops, he hears a creaking noise coming from one of the large wooden barrels.

The soldier removes his helmet, it's Frankie. He holds his wounded shoulder as he slowly approaches one of the large barrels, listening carefully.

152 INT. WINE BARREL - CONTINUOUS

152

Submerged up to their necks in red wine are Ed, Audrey, and Elvis. They hold their crossbows just above the wine.

Ed shakes uncontrollably, he suffering from hyperthermia.

Audrey holds him tight, doing her best to keep him still.

Frankie listens closely...nothing, he slips his helmet back on.

Frankie notices the satellite phone lying on the floor next to the overturned monitor table. In his frustration he picks up the device and hurls it at the wall...SMASH.

153 INT. BROMLEY'S OFFICE - NIGHT

153

Alison lays face up on the couch in Bromley's office. She appears unharmed. She slowly wakes from the effects of the tranquilizer dart.

Her jacket has been removed and a modest sized circular tattoo of "*The Flower of Life*" is displayed on her upper arm.

Alison staggers to her feet and looks around the room. She notices a letter opener sitting in the middle of Bromley's desk.

She quickly scoops it into her hand...now she has a weapon.

BING...the elevator doors open.

Alison immediately spins around to reveal Bromley standing at the opposite end of the office.

The elevator doors close.

Alison brandishes her weapon at Bromley like a knife.

ALISON
Where are my friends?

Bromley is in no way intimidated.

BROMLEY
You look so beautiful.

ALISON
WHERE ARE THEY?

BROMLEY
You don't need that, you're safe here, I promise.

ALISON
Don't hurt them! Please.

BROMLEY
You've grown up so much.

ALISON
You haven't changed at all.

Alison feels dizzy...she stumbles. Bromley races over and catches her before she hits the ground.

ALISON (CONT'D)
Dad please!

BROMLEY
There's nothing I can do.

ALISON
If you want me to stay, I'll stay, just let them go.

BROMLEY
That's not how it works baby, I'm sorry.

ALISON
You're not sorry.

Alison pushes her Father aside and staggers over to the elevator...the letter opener is no longer in her hand.

She presses the button on the wall...nothing's happening.

Bromley stands.

BROMLEY

We've lost so much time sweetheart.
I want to make it up to you.

Alison cries as Bromley approaches.

BROMLEY

Please Ally.

Something's wrong...shock...Bromley realizes Alison's letter opener is firmly lodged in his gut.

Blood oozes from his wound as he drops to his knees.

Alison cries hysterically.

BING...the elevator door finally opens.

Alison turns to enter...**WHACK**...she's clobbered in the face by the butt of a SOLDIER'S gun.

She drops...out cold!

154 INT. STONE'S POINT CELLAR - NIGHT 154

Elvis discreetly slides open the wine barrel's top hatch.

He looks around...it's clear.

CUT TO:

Elvis, Audrey, and a shivering Ed, cautiously make their way through the cellar. Their bodies are covered in red wine.

155 INT. STONE'S POINT WINE LAB - LATER 155

The humans check the wine lab, nothing...

156 INT. STONE'S POINT BATHROOM - LATER 156

...the bathroom, nothing...

157 INT. STONE'S POINT RECEPTION - LATER 157

...and finally the reception area, all clear.

Cutting through the quiet is a strange high pitch scratching sound coming from behind the reception desk.

The group apprehensively make their way towards the noise. Ed shakes as he aims his crossbow.

Suddenly, the noise stops, and so do Ed and Audrey, they halt inches from the desk. Elvis continues to investigate. He aims his crossbow, ready for anything.

A *HIGH PITCHED SQUAWK* *scares the hell* out of the group as a GIANT FRUIT BAT flutters out from underneath the desk.

The group breathe a sigh of relief, as the bat swoops towards the broken front door...

MATCH CUT TO:

158 INT. SUBWAY STATION PLATFORM - NIGHT 158

A FRUIT BAT flies past FIFTY VAMPIRE BUSINESS MEN AND WOMEN as they wait patiently for their train to arrive.

A muted TV displays a news report. A Vampire Anchorwoman reads her Teleprompter as a graphic to the side of her states: *China to Stop all Blood Exports.*

A long line has formed at the platform's Starbucks. The crowd's getting restless, they want their blood.

*BOOM...*the stand's shutter door slams shut. A sign taped to the front reads: *SOLD OUT - Come back tomorrow.*

The rowdy group, grown and hiss, banging the steel shutter as a train arrives.

159 INT. BROMLEY/MARKS OPERATING THEATER - LATER 159

Frankie enters the operating theater, his arm and shoulder bandaged.

A NURSE and Christopher walk past filling out a report.

In the center of the room Bromley lays on a gurney with his stomach firmly strapped up.

BROMLEY
Mr. Dalton, come in.

Frankie walks over.

BROMLEY (CONT'D)
How's the shoulder?

FRANKIE
It's healing quickly. How about
yourself sir?

BROMLEY
I'll survive son.
(changes the subject)
You know during the Civil War
General Sherman said "*I am tired
and sick of war, its glory is all
moonshine... War is hell.*" Do you
believe we're in hell?

FRANKIE
I believe we have to fight to
preserve our way of life, sir.

BROMLEY
See, I don't believe we're in hell.
Less than fifty humans have been
captured in the last week. No,
hell it seems, may still be coming.

Frankie is obviously worried by those facts.

BROMLEY (CONT'D)
I hear you performed well son. I
only wish your brother shared your
loyalty.

FRANKIE
Yes sir.

BROMLEY
I need you to do something for me.

160 INT. BROMLEY/MARKS HOLDING CELL - LATER

160

Christopher leads Frankie into a holding cell.

The door slams shut as Christopher exits...Frankie is left
alone.

A frightened Alison, huddles against the corner wall. Her
pretty, human face trembles with fear.

Frankie's thirst overwhelms him, he can smell her blood.

Frankie approaches, he notices the tattoo of "*The Flower of Life*" on her arm.

ALISON
GET AWAY FROM ME!!!

He stops moving towards her.

Frankie just stares at Alison, he's mesmerized by her scent. Alison steps to her left hoping to run past Frankie. Frankie quickly shuffles over, matching her actions. Alison stops dead in her tracks.

FRANKIE
You don't need to be scared of me.

ALISON
Stay away.

Alison steps backwards, Frankie slowly follows her.

FRANKIE
I wont hurt you.

ALISON
Stay away!

FRANKIE (CONT'D)
Is that what you want, to live in fear?

Alison doesn't respond.

FRANKIE (CONT'D)
I can help you. Make you one of us. FREE.

ALISON
No.

He corners her up against the back wall.

FRANKIE
You can live forever.

Alison charges for Frankie.

ALISON
Fuck you!!!

Alison digs her hand sharply into Frankie's wounded shoulder.

FRANKIE
Ahhhhhhh!!!

FRANKIE ROARS WITH THE VORACITY OF A THREE HUNDRED POUND LION.

HE LUNGES TOWARDS HER WITH SAVAGE SPEED.

He sinks his teeth into her delicate neck. She fights, it has little effect.

MATCH CUT TO:

161 INT. OLD KITCHEN - NIGHT 161

Frankie releases his grasp on Alison. Her limp body drops towards the linoleum floor.

Frankie stares at the girl, but something is different.

In place of Alison lays Ed. Blood trickles from two puncture wounds on Ed's neck as he convulses on the floor.

CUT TO:

162 INT. BROMLEY/MARKS HOLDING CELL - NIGHT 162

Alison convulses on the floor, she's going through the transformation.

Blood drips from Frankie's gums, the thrill of fresh human blood hits him like a heroin induced high.

CUT TO:

163 EXT. STONE'S POINT - DAY 163

Ed and Audrey stand in the middle of the driveway.

A euphoric warmth rushes through Ed's body as the sunlight washes over him. Every inch of his body tingles.

Audrey delicately takes Ed by the hand.

164 INT. STONE'S POINT BATHROOM - DAY 164

Ed wipes a clear streak across a steamy mirror, reflecting back at him is his astonished human face. He touches his beating heart.

Audrey walks by and stops at the bathroom doorway.

ED
I just can't believe it.

AUDREY
Welcome back.

Ed gently takes hold of her hand, pulling Audrey towards him.
He places her hand on his chest...she softly smiles.

ED
You know, I used to say I'd rather
die than end up a vampire.

AUDREY
So what happened?

ED
My brother turned...he then came
after me. Guess I was an easy
target. Someone who wouldn't fight
back.

AUDREY
Why wouldn't you fight back?

ED
I don't know.

AUDREY
I think most of us are too scared
of death to think of it as an
option. It's good to be afraid,
reminds us that we're human.

ED
Thanks for staying.

AUDREY
You're welcome.

Slowly...they kiss...

ANGLE ON - The mirror's reflection: *Ed and Audrey's kissing becomes more and more passionate...they rapidly undress one another...Audrey wraps her body around Ed...knocking the mirror off the wall...it shatters...*

ANGLE ON - The broken mirror pieces on the ground: *Ed and Audrey passionately make love in a cluttered bathroom. Ed's human senses, especially touch, are heightened and overwhelming.*

Their reflected image is scattered amongst various shards of shattered glass.

165 INT. SUBWAY STATION PLATFORM - NIGHT

165

THIRTY VAMPIRE BUSINESS MEN AND WOMEN wait impatiently for their train to arrive.

A muted TV displays a news report. A disheveled Vampire Anchorwoman reads her Teleprompter as an image of Wes Turner appears. The graphic below states: *Senator Wes Turner Missing.*

A DOZEN VAMPIRE COMMUTERS including Senator Westlake (from the News Debate), wait to be served at the platform's Starbucks. The crowd's getting agitated.

The blood shortage has affected them all in varying ways...many look weathered, pale, and some are starting to show signs of slight bat deformities...elongated fingers and pointed ears are becoming common.

A flustered Westlake hands his cup back to the YOUNG ATTENDANT (18).

SENATOR WESTLAKE

This is not what I asked for.

ATTENDANT

Read the sign sir.

A sign at the back of the stand reads: *Reduced 5% Blood Quotient Per Cup - FDA Approved as of 15 April 2017.*

ATTENDANT (CONT'D)

We're only permitted to serve 5% blood with every coffee.

SENATOR WESTLAKE

I don't care what the sign says you little cunt! Put some more fuckin' blood in my coffee...

The group gets rowdy.

Westlake grabs the Attendant and pulls him out from behind the counter. The Vampire Commuters storm the stand.

Coffee and blood spills everywhere as Business Men and Women fight to grab what ever blood they can.

THREE POLICE OFFICERS and TEN MILITARY PERSONNEL race towards the chaos. The police officers use their metal clamps to restrain commuters. The military personnel struggle to pull starving vampires apart.

166 INT. BROMLEY/MARKS PHARMACEUTICALS CELLS - DAY 166

All the humans in the blood farm are gone. Bromley surveys from the observation window. Clearly, he's worried.

167 INT. BROMLEY'S ELEVATOR - NIGHT 167

The private elevator gently hums as it travels upward.

Bromley reads the paper. A headline states '*GLOBAL PLEA TO FIND SUBSTITUTE*'. Plastered across the page are images of RIOTING VAMPIRE PROTESTORS taking on a BATTLE READY ARMY.

BING...the elevator arrives at Bromley's office.

168 INT. BROMLEY'S OFFICE - CONTINUOUS 168

With his head buried in the paper, Bromley makes his way towards his desk.

A shadow passes behind him, Bromley quickly turns to face...
...Alison.

ALISON
Hello Daddy.

Her body looks frail, her hair thinning. Her deep set yellow eyes, bloodshot and glassy. Her ears bat-like, she's turning into a Subsider, fast.

BROMLEY
Ally?

Blood drips from her mouth and wrist. She moves towards her stunned father.

ALISON
Is this what you wanted?

She lumbers closer as her vicious, self inflicted wrist wounds, bleed profusely.

BROMLEY
Sweetheart no!

Alison drinks from her wounds.

Bromley moves towards his desk, pressing a hidden, silent alarm.

ALISON
Is this what you wanted?

She moves closer. Bromley steps backward, he's clearly horrified.

ALISON
IS THIS WHAT YOU WANTED?

TWO SECURITY GUARDS storm in through the side door, they restrain her instantly, grabbing hold of her bloody arms.

ALISON
You couldn't do it yourself you fuckin' coward.

She fights them, but it has little effect.

The elevator door opens...Williams steps out as the troops drag Alison in.

Despairingly, she utters a final sentence.

ALISON
It's all your fault.

The elevator doors close.

Bromley's unsympathetic, cold-blooded exterior, is shattered. For a brief moment he almost seems human.

Williams capitalizes on Bromley's moment of weakness.

GENERAL WILLIAMS
How much longer can this go on?

Bromley stares at the pool of blood that trails towards the elevator.

A numbed Bromley turns to Williams.

GENERAL WILLIAMS (CONT'D)
My troops are starving. They can't control their hunger, they're killing more humans than their bringing in. The Subsiders are everywhere. *The public's losing faith in us.*

BROMLEY
It's time we restored peace.

169 INT. SUBWAY STATION PLATFORM - NIGHT

169

The subway platform is deserted.

The monitors have been smashed.

The Starbucks blood stand has been boarded up.

The poster - *'I want you for the US Army'*, has been defaced.
A graffitied message across the poster reads: *END TIMES*.

Frankie, and a squad of TEN SOLDIERS, stand on the train tracks at the ready. The soldiers are dressed in full combat fatigues, equipped with the latest weaponry and "Bite Protective" clothing. Metal neck braces and wooden bullets have become standard issue.

Frankie's sharp fingernail penetrates the flesh of his pale white wrist. Blood oozes from the self-inflicted wound. His eyes are deep set, his brow more pronounced, he is more bat-like.

Frankie's pupils dilate as he tastes his own blood. His hand begins to spasm. His fingernails extend slightly as the skin around the puncture ages and shrivels.

A SMALL WEST HIGHLAND TERRIER has been placed in the center of the train tracks...the bait has been set.

A SUBSIDER charges down the train tunnel towards the dog.

CRUNCH...the creature's leg is encased in a bear-trap device hidden between the tracks. It roars in pain, the screams echoing through the subway. The dog races away.

The Subsider screams as the squad tries to clasp a heavy duty electric-choker around its neck.

Two of the soldiers are sliced in half as the creature lashes out in self-defense. Another soldier is quick to retaliate, but not with a weapon, WITH HIS TEETH, sinking them into the creature's deformed flesh.

Frankie quickly takes aim, firing his tranq gun twice. Both darts hit the beasts chest. The Subsider drops, hard.

170 INT. STONE'S POINT SHED - NIGHT

170

Elvis opens the wooden doors of the dusty shed. Ed and Audrey follow Elvis inside.

He wrenches the dust cover off his pride and joy...

ELVIS

A 1978 Pontiac Firebird. She's a
real classic, did all the mods
myself.

Elvis gently glides his hand over his baby's beautiful black body.

Audrey, and Elvis load crossbows, stakes, food and clothes into the trunk.

Ed notices the Firebird emblem on her hood. Below the emblem a piece of text reads:

ED

'From the ashes springs new life'.

The group climbs in the Firebird, Elvis jumps into the driver's seat, Audrey rides shotgun, and Ed slides into the back.

Elvis starts the engine...she purrs.

ELVIS

Five hours to the Senator's
cabin...I can do it in three.

The Firebird blasts out of the garage, the screech of the vehicle's tires blends into...

171 INT. BROMLEY/MARKS PARKING GARAGE - DAY

171

...the sound of rattling chains.

In an undercover parking garage, THIRTY MILITARY PERSONNEL aim their weapons at FIFTY SUBSIDERS, the creatures are locked together in a chain gang. They roar and lash out at the officers. Their attacks are held back with flaming torches.

The officers, including Williams, look famished, their eyes dark and deep set, more Subsider than "healthy" vampire. The atmosphere is more like that of an out of control football game than a military operation.

Frankie locks the last Subsider in place.

Without warning a Subsider lashes out at Frankie, ripping flesh from his shoulder. Frankie swiftly pounds the creature to the ground with the butt of his weapon.

Frankie notices something familiar, the "Flower of Life" tattoo on the creature's upper arm...it's Alison.

Frankie steps away. Officers force Alison back on her feet.

The chain gang is linked to a Military Hummer, that drags the Subsiders up the exit ramp towards daylight.

172 EXT. BROMLEY/MARKS PARKING GARAGE - CONTINUOUS 172

The hummer exits the garage.

A CROWD OF VAMPS watch from the shade of the walkways. Some cheer, but the silent majority look on in disgust.

The Subsiders scream as they hit the sunlight...**BOOM - BOOM - BOOM**

173 INT. BROMLEY/MARKS PARKING GARAGE - CONTINUOUS 173

Frankie races towards the exit of the garage. He looks on as the Subsiders burst into flames.

174 EXT. BROMLEY/MARKS PARKING GARAGE - CONTINUOUS 174

Alison turns towards Frankie as she hits the sunlight.

BOOM -- She bursts into flames.

Alison's charred remains drift away.

What has Frankie done?

Empty chains rattle as they drag behind the Hummer. Troops cheer as the last of the Subsiders ignite.

The crowd of onlookers disperse, scurrying like rats back to the shade of the surrounding buildings.

175 EXT. DENSE FOREST - DAY 175

A thick, lush forest completely surrounds a narrow dirt track.

Elvis' Firebird turns a corner, the dirt path just wide enough for the muscle car.

In the distance, towards the end of the path, a haze of black smoke drifts between the redwoods.

Elvis, Ed, and Audrey, instantly appear worried.

The smoke becomes thicker as the car approaches. The vehicle reaches a clearing in front of a large log cabin.

Pools of smoldering, ashed bodies, lay scattered across the tangled grass. This is the aftermath of a recent violent battle.

Alarmed, the group warily exit the Firebird, they carry crossbows, Elvis leads.

They cautiously approach the cabin. Elvis slowly opens the door.

176 INT. CABIN - CONTINUOUS

176

SHOCK!

Scattered across the cabin's oak floor are the mauled bloody bodies of the Stone's Point humans.

Many of their bodies have been drained of blood, sucked dry, to the bone. Terrified expressions frozen on their faces.

The site of her massacred friends is unbearable for Audrey, she quickly turns away. Ed grabs hold of her.

Elvis is shocked, speechless. The site is horrific, he stumbles, about to collapse. He braces himself against the door.

Ed holds Audrey tight, doing his best to keep it together. Then, as he peers around the room, he notices the decapitated head of Senator Turner.

177 EXT. DENSE FOREST - DAY

177

The surrounding beauty of the lush forest is a sharp contrast to the horror the group has just seen.

Ed, Elvis, and Audrey, gather around a large tree at the back of the cabin.

Audrey's a wreck.

Elvis leans against the tree, devastated.

Ed stares at the sun as it flickers through the swaying Redwood branches.

AUDREY
It's all gone...everything.

ELVIS
We can start again.

AUDREY
We can't keep running.

Ed turns towards the two of them.

ED
I know someone who can help.

178 EXT. BROMLEY MARKS ESTATE - NIGHT

178

Christopher's Cadillac cruises down the suburban street passing the "Bromley/Marks Estate" sign; this is the same neighborhood Ed once lived in.

Christopher stares out the window witnessing...

Overflowing trash cans littering the sidewalk.

FOUR VAMPIRE KIDS (10) smashing a parked car with their baseball bats.

A MALE VAMPIRE (45) sitting near the curb, gnawing on his bludgeoned VAMPIRE DOG.

Christopher turns into his driveway.

179 INT. CHRISTOPHER'S KITCHEN - CONTINUOUS

179

Christopher enters the darkened kitchen through the laundry. The design layout is exactly the same as Ed's home, with the only distinct difference being the appliances and cabinet finishings.

Christopher's on his cell phone.

CHRISTOPHER
...thank you, I know, I know. Well
I couldn't have done it without
you...

Christopher flicks on the light revealing...

...Ed, Audrey, and Elvis, fully armed, with crossbows at the ready.

Christopher LEAPS, if he had a pulse it would have skipped a dozen beats.

CHRISTOPHER (CONT'D)

Shit!

Stunned, Christopher realizes it's Ed...HE'S HUMAN.

CHRISTOPHER (CONT'D)

I'll have to call you back.

Christopher slides his cell into his jacket pocket.

180 INT. CHRISTOPHER'S LIVING ROOM - LATER

180

Ed, Elvis, and Audrey sit on a couch facing Christopher. The group has their weapons close by, just in case.

Christopher, still stunned, sits across from Ed.

CHRISTOPHER

You're really human.

ED

It sure seems that way.

CHRISTOPHER

This is unbelievable.

Christopher leans in towards Ed for a closer look at his human face.

Elvis is quick to aim his crossbow at the vampire.

Christopher stops moving, addressing Elvis.

CHRISTOPHER (CONT'D)

I'm sorry, who are you?

ELVIS

We're the folks with the crossbows.

Elvis definitely intimidates Christopher.

ED

This is a dangerous time Chris, we have to be careful.

CHRISTOPHER

Ed it's me. After the six years
we've spent working together, you
know the sacrifices I've made.
I've been with you one hundred
percent of the way, always.

ED

I know.

Ed gestures to Elvis - *'lower the crossbow'*. Elvis slowly
does.

ED (CONT'D)

We have something now Chris,
something better than a blood
substitute...a cure. I can
replicate the procedure, but I need
your help.

Taken aback, Christopher does his best to absorb everything
Ed's saying.

ED (CONT'D)

This is a chance to change
everything. No more humans have to
die.

A barrage of thoughts race through Christopher's mind, he
wants to ask Ed a million questions, but decides to start
with one...

CHRISTOPHER

How did you do it?

Ed hesitates. Should he tell him?

RING...RING...the (land line) telephone breaks the tension.

Christopher ignores the phone, waiting for Ed's answer.

ELVIS

You going to answer it?

Christopher nods 'yes', the last thing he wants to do is piss
off Elvis. He picks up the cordless next to the couch.

CHRISTOPHER

Hello. No, yes...yes, I know.
Hold on.
(to Ed, Elvis and Audrey)
Ex-wife, it's messy, give me a
second.

Ed nods 'yes'.

Chris stands and heads for the kitchen.

CHRISTOPHER (CONT'D)
(addressing caller)
No, it's pretty simple...

Ed, Audrey and Elvis remain on the couch.

CHRISTOPHER (O.S.)
...what are you talking about, I
told you last week.

The humans wait patiently.

ELVIS
This is an ugly fuckin' house.

ED
It's not ugly it's...modern.

Audrey doesn't feel comfortable, something feels...off. She
stands, heading towards the kitchen.

ED
Where are you going?

AUDREY
Check on your friend.

181 INT. CHRISTOPHER'S KITCHEN - CONTINUOUS 181

Audrey walks into the kitchen cautiously looking for the
vampire...Christopher's gone, the kitchen's empty.

CLANK...she hears someone wondering around in the pitch black
laundry. Audrey makes her way over.

182 INT. CHRISTOPHER'S LIVING ROOM - CONTINUOUS 182

Christopher's jacket slowly slides off the couch, falling
onto the floor. A cell phone bounces out of the jacket
pocket sliding over to Ed.

The phone's glowing blue display catches Ed's eye - 'Work',
the phone is still on.

183 INT. CHRISTOPHER'S KITCHEN - CONTINUOUS 183

Suddenly, from out of the darkness of the laundry, THREE ARMY OFFICERS charge through the kitchen grabbing Audrey.

184 HUGE SHOCK!!! 184

The officers are covered from head to toe in sun protective gear.

Audrey screams as they drag her away. Four ADDITIONAL OFFICERS make their way towards the living room.

185 INT. CHRISTOPHER'S LIVING ROOM - CONTINUOUS 185

Ed and Elvis snap into action.

ED

Audrey!

The four officers stampede into the living room. They don't even have a chance to aim before Elvis ashes two of them with his crossbow.

The other two officers open fire. Their tranq darts shattering the glass shelves around the humans.

Elvis grabs a hold of a stunned Ed as glass showers down around them. He drags Ed towards the underground walkway door.

They reach the far wall of the living room, Elvis continues to fire his crossbow, just missing the advancing officers. Elvis opens the walkway door as Ed dodges tranq darts.

186 INT. UNDERGROUND WALKWAY - CONTINUOUS 186

The humans hurry in. Elvis slams the door shut.

ELVIS

MOVE!

Ed and Elvis race down the long, dimly lit, underground walkway.

The Army barge through the walkway door, they're not far behind.

Elvis and Ed turn left, then right, the walkways are a maze of many different tunnels, all of them similar looking.

They stop, hiding behind a large pipe.

Ed's devastated and not thinking rationally.

ED

Fuck, FUCK, we have to go back.

Elvis slams his hand over Ed's mouth.

ELVIS

We can't help her if they find us.

Ed nods, knowing full well Elvis is right.

The five troops dart past, none of them spotting Ed or Elvis. Seizing a brief opportunity, Ed and Elvis race into an adjoining tunnel.

Unaware to Ed and Elvis, an officer, in full sun protective gear, catches a glimpse of them as they scurry past.

Ed and Elvis take a left, then another, turning right into the path of...A BLOOD DEPRIVED VAMPIRE POSTMAN (55).

ED GASPS...before he can turn and run, the famished vamp leaps for him.

In one swift move, Elvis draws a large boot knife from a sheath attached to his right leg. He slices the vamps head clean off.

Blood splatters across the side wall, over a poster that reads - "DAYTIME PROTECTION INSURANCE - Cover yourself against sun related tragedies".

The postman's decapitated body drops to the ground. Letters flutter out of his satchel as Ed takes a breath.

187 INT. CORMAC CUSTOM RESTORATION'S GARAGE - CONTINUOUS 187

A blanket of dust wafts through the room.

Elvis' Firebird sits amongst an assortment of engines, tires, and daytime modification parts.

188 INT. CORMAC CUSTOM RESTORATION'S OFFICE - CONTINUOUS 188

Ed and Elvis charge up the underground walkway into the partitioned office.

The pitch black room is illuminated by Elvis' small pocket flashlight.

Elvis hits the main switch, the garage lights up.

The office lights are the last to flicker on.

Completely unaware to Ed and Elvis, squatting in the back of the office, is a frighteningly blood deprived Subsider...

BIG SCARE MOMENT.

The lights in the office short out, the whole garage plunges into darkness.

Elvis moves towards the fuse box. He flicks the circuit back on...the Subsider's disappeared.

Elvis peeks out the window...

189 EXT. CORMAC CUSTOM RESTORATION'S GARAGE - CONTINUOUS 189

Elvis' restoration garage sits comfortably amongst a slew of rundown and boarded up warehouses.

The streets are empty...they haven't been followed.

190 INT. CORMAC CUSTOM RESTORATION'S GARAGE - CONTINUOUS 190

Ed takes a seat next to the Firebird.

He's lost Audrey, his friend's betrayed him...things are looking grim.

Ed heaves his crossbow at an assortment of paint tins in the corner of the room. White and red paint splatter everywhere.

ED

Fuck!

Placing his hands over his face, Ed takes a deep breath, doing his best to calm himself.

He leans back in the chair, hanging from the ceiling above him is a Subsider.

BIG...BIG...SCARE MOMENT.

Ed leaps as the creature flips to the ground.

He stumbles backwards, the creature roars. Before the blood deprived beast can take another step - *BOOM*, it ignites into a fiery pulp.

Ed spins towards the sound of a discharged crossbow, a soldier, in full sun protective gear, stands behind him.

The soldier takes off his mask, its...

ED
Frankie!

FRANKIE
I can't believe it.

Ed moves towards his brother. He stares at Frankie's emaciated face.

Frankie steps backward, retreating from Ed.

FRANKIE
Don't come any closer.

Ed stops.

ED
I have a cure. I can help you.

Frankie squints as he peers at a flickering fluorescent light.

FRANKIE (CONT'D)
The light in here hurts my eyes,
everything hurts.

Elvis enters the room unnoticed. He quietly creeps towards Frankie.

ED
I can change you back Frankie.

FRANKIE
No...no...I have to get you out of
here. They're looking for you.

ED
I can't leave without Audrey.

FRANKIE
The girl. You'll never get to her,
it's too late

ED
It's not.

FRANKIE
We got to go, I can get you out of
the city.

ED
No, I have to help her.

FRANKIE
I can't let you do that.

Frankie draws his tranquilizer gun and points it at Ed.

ED (CONT'D)
What, are you going to shoot me?

FRANKIE
If I have to.
(sympathetically)
I'm trying to help you.

ED
I can't leave without her.

Elvis continues to silently move towards Frankie. He finds a
weapon, a rusted metal pipe.

FRANKIE
You know why I turned you Ed? You
kept saying you'd rather die than
become...like me. I turned you
because it was the only way I could
stop you from getting killed. I
want to help you.

ED
You want to help me, then put down
the gun and let me do what I need
to do.

Frankie targets his weapon.

FRANKIE
Please Ed, don't make me...

Elvis leaps out from behind Frankie, using the pipe to knock
the gun out of Frankie's hand.

Frankie reacts quickly, grabbing hold of Elvis. *With inhuman
speed Frankie chomps down on Elvis' jugular.*

Ed races for his crossbow. Still loaded, Ed grabs the weapon...

...he spins towards his brother, ready to fire.

Frankie drops Elvis and races out of the room. Ed quickly rushes towards his wounded friend.

ELVIS
Go, get him!

Elvis pushes Ed away as he clutches his bleeding neck.

191 INT. CORMAC CUSTOM RESTORATION'S BACK ROOM - MOMENTS LATER 191

Ed races into the gloomy back room. A nesting ground for used car parts and rusted tools.

Holding his crossbow tight, Ed moves between the overloaded shelves.

Carefully, Ed makes his way towards the back of the room. He notices a figure, shaking in the darkness, it's Frankie.

Ed steps forward, with every step he gets a better look at Frankie's face.

Ed's now a few feet away. Frankie makes no attempt to fight, or run, he shakes uncontrollably.

Ed aims his crossbow as he gets a good look at his brother...*something is very different.*

192 INT. BROMLEY'S OFFICE - NIGHT

192

The room slowly shifts into focus as Audrey opens her weary eyes. She's laying on a couch, blood drips from the corner of her mouth.

Bromley moves into her line of sight. He's holding a wine glass half filled with red.

BROMLEY
I have to admit I'm amazed. I always knew Edward was a bright young man, but a cure, this is truly incredible. You can walk out of here, you have my word, just tell me how he did it.

Audrey attempts to talk, she gathers her strength. Bromley leans in to hear every word. Audrey manages to whisper...

AUDREY

No.

She spits blood into his face.

Bromley repels, he didn't see that coming.

We get a good look at Audrey's body. Blood drips from two wrist wounds all over the spotless white couch.

Furious, Bromley towers over her, grabbing hold of Audrey's wrist wounds.

SHE SCREAMS.

GENERAL WILLIAMS (O.S.)

No sign of them yet.

Williams stands near the elevator. Bromley lets go of Audrey's wrists as he turns toward the General.

BROMLEY

Then why are you here?

GENERAL WILLIAMS

My men are having trouble
patrolling effectively, we don't
want a repeat of what happened with
the Senator. *They need blood!*

Williams eyes Audrey's bleeding wrists. He seems disinterested in her condition, his focus is on the blood dripping over the couch. He needs to feed, *badly*.

BROMLEY

You will have all the blood you've
ever desired, once you capture
Edward Dalton.

Williams is ready to explode, he loathes Bromley, it's written so clearly over every inch of his blood deprived face...however, he chooses to say nothing, and exits the room.

Elvis' Firebird roars towards the massive concrete structure.

194 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 194

Thousands of particles of glass explode across the lobby's marble floor as the Firebird careens through the front window.

TWO GUARDS leap to attention, quickly drawing their weapons. The vehicle skids to a halt inches from the security desk. Before the black smoke of the Firebird's melted rear tires can dissipate, Ed climbs out.

Dumbfounded, the guards point their weapons at him.

195 INT. BROMLEY/MARKS OFFICE - CONTINUOUS 195

From the fish eye view of a security monitor, Bromley watches the event in the lobby unfold. Ed's human face fills the pixilated monitor frame.

Ed's looking at the security camera lens as if he's staring directly at Bromley.

ED
(on monitor)
We need to talk.

196 INT. BROMLEY/MARKS OFFICE - LATER 196

Ed is cable tied to a chair by a security guard, his wrists and ankles secured firmly. Ed's focus is elsewhere...

...towards Audrey...she's barely conscious. Her limp body drapes across a chair, blood dripping from her wrists.

ED
Audrey.

The guard leaves as Bromley smugly approaches Ed.

BROMLEY
You got a tan Edward. It suits you.

Ed, fuming, eyes Bromley.

ED
I want to make a deal.

BROMLEY
You have my complete attention.

Bromley responds with the apathy of a seasoned politician.

ED
Let us leave and I'll tell you how
to recreate a cure.

Bromley moves away from Ed...towards a bleeding Audrey.

BROMLEY
She must be very special to you.

Bromley strides towards a safe near the far wall.

BROMLEY (CONT'D)
I won't deny that things have
gotten progressively worse during
your absence. Our blood supplies
are...well...gone, and I too was
feeling the effects of the
depravation.

Bromley punches in a code on the safe's keypad. It opens.

BROMLEY (CONT'D)
But as of yesterday that's all a
thing of the past. Somehow I
always believed it would be you who
would discover a stable substitute,
not Christopher. Guess I was
wrong.

He holds up a small vial filled with dark red blood.

BROMLEY (CONT'D)
We're going into mass production in
two days. It's never been about a
cure. It's about repeat business.

Bromley picks up his letter opener and an empty wine glass.

Slowly walking around Ed, Bromley places the wine glass on
the floor, just under the human's palms.

ED
If you don't allow us to leave, the
cure will be made public.

BROMLEY
Be my guest; we need to repopulate
this facility's human supply as
soon as possible.

ED
People want to change back.

BROMLEY
People want to live forever. In
fact, how do we know you're even
human? Lets find out.

Bromley slices Ed's wrist with his letter opener. Blood drips
into the wine glass.

Bromley picks up the wine glass by the stem. He swirls the
blood like a fine wine, observing its body. He then takes in
the aroma.

BROMLEY (CONT'D)
I can smell your fear, a very human
weakness.

Bromley toasts.

BROMLEY (CONT'D)
To a long life.

197 INT. CORMAC CUSTOM RESTORATIONS / OFFICE - CONTINUOUS 197

A cloth prevents Elvis' wound from bleeding, he presses hard.
Weak, he lays on a ratty sofa, regaining his strength.

The room is almost pitch black, there's not enough light to
get a good look at Elvis' face.

A figure enters the room. Elvis hears the person enter.
Oddly, he makes no attempt to move, no attempt to arm
himself.

The figure moves closer, just stopping short of Elvis. From
behind we can see the person's shaved head and military
fatigues.

198 INT. BROMLEY/MARKS OFFICE - CONTINUOUS 198

Bromley stops drinking, he places the empty wine glass on his
desk.

Blood drips from Ed's wrist wound on to the floor.

Bromley savors the taste of fresh human blood.

AS IF STRUCK BY 30000 AMPS, Bromley jolts unexpectedly. Searing pain surges through every part of his body. He shivers, cold chills stream through his veins.

ELVIS (V.O.)
Vamps think they own this world,
they think that humans have to hide
from it...

Ed slams his hands against the back of the chair, cracking the wood frame. He won't be restrained for long.

Bromley, letting out an inhuman scream, topples to the floor.

199 INT. CORMAC CUSTOM RESTORATIONS / OFFICE - CONTINUOUS 199

Elvis, still resting on the sofa, speaks as the military officer listens.

ELVIS (CONT'D)
Truth is, every day the sun comes
out, and every day vamps have to
hide.

200 INT. BROMLEY/MARKS OFFICE - CONTINUOUS 200

Bromley cowers on the floor, his trembling body crippled by intense pain.

ELVIS (V.O.) (CONT'D)
Vampires can never survive. That's
the truth.

With all his might, Ed breaks the chair's wood backing, his hands are free.

BROMLEY
Your blood...what have you done to
me?

Bromley's blue eyes meet Ed's.

ED
Treated vampire blood...it's a
cure.

As a result of drinking Ed's blood, BROMLEY IS A HUMAN.

ELVIS (V.O.)
Elvis Presley once said...

201 INT. CORMAC CUSTOM RESTORATIONS - CONTINUOUS 201

Elvis sits up; we can now see his face - HE'S STILL HUMAN.

ELVIS
*'Truth is like the sun...you can
shut it out for a time, but it
ain't goin' away'.*

We see the military figure's face for the first time...it's Frankie, his blue eyes staring directly at Elvis. - HE'S HUMAN.

202 INT. BROMLEY'S OFFICE - CONTINUOUS 202

Weak, and still shaking, Ed straps Bromley to a chair. A phone cord, a belt, and computer cable hold him in place. Ed uses Bromley's silk tie to gag the newly transformed human.

Ed races over to Audrey, she's anemic, but all right.

CUT TO:

Ed breaks off a chair leg, now he has a stake.

Alarm bells sound as Ed randomly presses numbers on the safe's keypad.

203 INT. BROMLEY/MARKS PARKING GARAGE - CONTINUOUS 203

Five Military Jeeps, and six Assault Vehicles, race through the parking structure towards the lower level elevators.

One after another they screech to a stop.

FORTY OFFICERS rapidly disperse from the vehicles, Williams leading them.

The troop's precision has clearly diminished. Starving, they're a heavily armed group on the verge of chaos.

BING...the elevator light glows.

Silence.

The door opens revealing a human Bromley. Gagged, it's impossible for Bromley to scream, but he's clearly trying to.

Williams approaches the terrified human, the scent of fresh blood almost knocking him over. He can't believe Bromley's human.

Williams leaps for Bromley, ripping him to pieces instantly. Ten troops race in after Williams, they feast on Bromley's dismembered remains.

Blood sprays across the elevator's stainless steel walls as the doors close.

204 INT. BROMLEY/MARKS STAIRWELL - CONTINUOUS 204

Ed supports a wounded Audrey as they hurry down the dimly lit stairwell. They miss every second step as they rapidly pick up speed.

LEVEL 5 - LEVEL 4.

LEVEL 3 - Ed and Audrey motor.

LEVEL 2 - LEVEL 1 - Ed crashes his shoulder against the LOBBY EXIT DOOR.

205 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 205

Ed and Audrey bolt into the lobby, slamming the stairwell door behind them.

SHOCK...TWO HUNDRED STARVING VAMPIRE TROOPS surround all the lobby exits.

There's no way out.

Every single vampire turns to face Ed and Audrey.

ED

Oh shit!

Ed desperately tries to open the stairwell door, it's locked.

The vampire troops move toward the two humans. They're trapped.

BANG...a massive chandelier explodes off its housing and topples towards the unforgiving lobby floor. Sparks and glass erupt as the starving troops take cover.

Frankie has entered the lobby, a smoking shotgun in hand. He steps through the smashed front window.

The troops turn their attention toward him. Many recognize Frankie, they can't believe he's human.

Audrey leans her wounded body against the wall as Ed slowly steps towards his brother.

Frankie looks at the starving troops.

FRANKIE

You have a choice. Don't do this.
It's not too late for all of you.

The Vampire Army grin and lick their lips as they charge for Frankie.

Ten of the ferocious troops tackle Frankie to the ground, the human makes an attempt to fight them off but it has little affect.

Ed sinks. The shock of what he's just seen is too incomprehensible to accept.

The side security door, near the stairwell exit, swings open. THREE VAMPIRE SECURITY GUARDS latch onto Audrey, wrenching her towards the security door.

AUDREY SCREAMS.

Ed spins towards her, the security door is inches away from closing behind the guards. Ed leaps into action jamming his stake between the door and its frame.

206 INT. BROMLEY/MARKS SECURITY OFFICE - CONTINUOUS

206

Ed rips the door open, SECURITY OFFICER (#1) attempts to stop him from entering. Ed instantly stakes the vampire. He bursts into glowing hot ambers that scatter all over Ed as he charges into the room.

The blue ambience of a monitor wall lights the room.

VAMPIRE SECURITY OFFICER (#2) b-lines towards the human, Ed's ready for him, he grips his stake tight.

The other VAMPIRE SECURITY OFFICER drags a fighting Audrey on to the far table. She's strong, but the officer's stronger. He slams Audrey onto the table pinning her down.

207 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS

207

The vampires devour Frankie, biting his neck, his legs, his arms. The wounds are fatal.

Frankie exhales his last breath.

208 INT. BROMLEY/MARKS SECURITY OFFICE - CONTINUOUS 208

Ed gasps as blazing ambers dance around him like fire flies. He's staked another security guard, the concussion of the exploding vamp knocks Ed backward.

209 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 209

The vampires feeding from Frankie have turned HUMAN. Their shaking, disoriented bodies tremble.

The vampire army charge towards their TRANSFORMED COMRADES...the slaughter has begun. The lobby's marble floor is littered with pools of blood as the Army furiously feed.

Like a ripple at the edge of a pond, vampires turn into humans as they eat the newly transformed. The violent ripple expands outward, exponentially increasing.

210 INT. BROMLEY/MARKS SECURITY OFFICE - CONTINUOUS 210

The vampire security guard lunges for Audrey. She desperately holds him off. He's inches from her throat.

Audrey needs a weapon, fast... she looks left, then right, she's found it, a ballpoint.

With all her might Audrey grabs the pen and heaves it into the vamp's throat. Blood streams out of the guard's jugular. He screams in pain, but only for a few seconds. The blood thirsty vamp's met by the pointy end of Ed's stake.

BOOM.

Before the debris of the fiery vamp has a chance to disperse, Ed's by Audrey's side.

211 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 211

Thought and reason don't apply as the ravenous Vampires slaughter the NEWLY TRANSFORMED HUMANS. They in turn are changed into humans.

Instead of facing their attackers, several HUMAN OFFICERS choose suicide, detonating grenades in their hands or shooting themselves in the head.

212 INT. BROMLEY/MARKS SECURITY OFFICE - CONTINUOUS 212

Ed gently helps Audrey find her footing. She climbs off the table embracing Ed tightly. He holds her close, not wanting to let go.

Ed turns his attention to the wall of monitors, they display the aftermath of a bloody battle.

CUT TO:

213 INT. BROMLEY/MARKS PHARMACEUTICALS LOBBY - CONTINUOUS 213

Ed and Audrey enter the room through the security door.

They slowly walk through the blood soaked lobby, towards Frankie's body. The surviving vampires, now human, tremble as they watch Ed and Audrey walk past them. They are beaten, helpless.

Standing in complete shock, amongst the remains of his slaughtered army, is a human General Williams.

Ed kneels by his brother's body, overwhelmed with sorrow.

Audrey joins Ed. She kneels down next to him - revealing...

...Christopher.

He stands behind the couple targeting one of the dead soldier's guns directly at them.

The hammer clicks back, Ed and Audrey turn to look. Christopher starts to squeeze the trigger when...

BOOM, a crossbow arrow rips through his chest. He explodes into a million fiery pieces. His expensive suit ablaze as it twists in the air.

Ed and Audrey spin towards the lobby's smashed front window.

It's Elvis. The sun creeps in behind him as he lowers his crossbow.

Ed and Audrey breathe a sigh of relief.

214 EXT. SKY / MAIN STREET - PREDAWN 214

A SINGLE VAMPIRE BAT swoops past a cloudless predawn sky.

The sun slowly rises.

BOOM - the vampire bat bursts into flames. It tumbles like a falling meteorite towards the city's empty Main Street.

Elvis' Firebird races past, scattering the flaming bat's ashes in its wake. The vehicle races down the Main Street towards a rising red sun.

CUT TO BLACK: